33039/13

Typographical Antiquities.

HISTORY, ORIGIN, AND PROGRESS,

OF THE

ART OF PRINTING,

FROM ITS

FIRST INVENTION IN GERMANY

TO THE END OF THE SEVENTEENTH CENTURY;

and from

ITS INTRODUCTION INTO ENGLAND,

BY CAXTON, TO THE PRESENT TIME;

Including, Among a Variety of curious and intereſting Matter,

ITS PROGRESS IN THE PROVINCES;

with chronological Liſts of

EMINENT PRINTERS

In ENGLAND, SCOTLAND, and IRELAND:

TOGETHER

With Anecdotes of ſeveral eminent and literary CHARACTERS, who have honoured the ART by their Attention to its IMPROVEMENT:

ALSO A PARTICULAR AND COMPLETE HISTORY OF THE

WALPOLEAN PRESS,

ESTABLISHED AT STRAWBERRY HILL;

With an accurate Liſt of every PUBLICATION iſſued therefrom, and the exact Number printed thereof.

AT THE CONCLUSION IS GIVEN

A CURIOUS DISSERTATION ON THE

ORIGIN OF THE USE OF PAPER;

Alſo, a complete HISTORY of the ART of

WOOD-CUTTING AND ENGRAVING ON COPPER,

From its firſt Invention in ITALY to its lateſt Improvement

IN GREAT BRITAIN;

concluding with the Adjudication of

LITERARY PROPERTY;

Or the LAWS and TERMS to which Authors, Deſigners, and Publiſhers, are ſeparately ſubject.

With a Catalogue of remarkable BIBLES and COMMON PRAYER-BOOKS, from the Infancy of Printing to the preſent time.

EXTRACTED FROM THE BEST AUTHORITIES,

BY HENRY LEMOINE, BIBLIOP. LOND.

LONDON, 179[illegible]:

Printed and Sold by S. FISHER, No. 10, St. John's Lane, Clerkenwell; alſo ſold by Lee and Hurſt, No. 32, Paternoſter Row.

WELLCOME
HISTORICAL
MEDICAL
LIBRARY

PREFACE.

THE idea pursued in the following pages is the same as that which runs through WATSON's HISTORY OF PRINTING; to give a succinct and exact account of the most famous Printers, from the invention of the Art to the present time. For this purpose, every material work upon the subject has been examined; but those principally followed are MAITTAIRE, MALINKROT, CHEVILLIER, FOURNIER, and ORLANDI, an Italian author, whose works upon the Origin o Printing came out in 4to. at Rome in 1759, and cannot be too well known. These are the chief authorities for the foreign part. PALMER, MEERMAN, MIDDLETON, AMES, by HERBERT, E. R. MORES, the GENTLEMAN's MAGAZINE, LIFE OF BOWYER, and the BIOGRAPHICAL DICTIONARY, have furnished the materials for the English part; in which will be found many anecdotes not hitherto noticed, or but slightly passed over. Some attention has also been paid to the progress of Founderies at home; for wich purpose, Mr. Mores' Anecdotes of that ingenious Art have been particularly consulted. The Progress of Printing in Scotland and Ireland is also duly recorded, as well as in the provinces, and the books of the earliest date carefully noted.

Should the work appear diminutive in the eyes of some, it should be noticed that the print is small and close also, and the matter contained is equal to what spreads over the sheets of a six shilling volume. But profit was not so much consulted in this place as conciseness and cheapness, and to deliver to the world the substance of many works without their tedious and controversial prolixity.

The foreign part of this history concludes with the time of the demise of Daniel, the last of the Elzevir family, who died in 1680. *The difficulty of procuring materials for bringing it down to the present time, owing chiefly to the confused state of Europe, is the reason of making that epocha the last date in this place.*

The Art of Printing has been very much improved abroad; Bodoni of Parma has produced some unrivalled pieces of good workmanship; and Barbou of Paris is equal to any Printer that has appeared any where.

The uncertain state of the ROYAL TYPOGRAPHY *in the Louvre, instituted by Louis XIV. and from whence have issued works of the greatest merit and beauty, was another reason that induced me to silence after the above date. The editions of the* GREEK TESTAMENT, *of* TERENCE, VIRGIL, HORACE, *and* JUVENAL, *which issued from this press, were magnificent, and did honour to the national munificence from whence they rose; but in what situation this Royal Institution now is cannot easily be ascertained. However, from the conduct of the present rulers of France, we have reason to hope that every monument of genius and rational improvement will be preserved. The last of the classical works which from time to time have been brought out from this press was a beautiful* PHÆDRUS, *in* 12mo. *in the year* 1729; *and a remarkable small* HORACE, *in* 1733.

I shall offer no more here by way of Preface, observing that "Good wine needs no bush, and the bad deserves none." Every attention possible has been paid to the exactness of dates, and the most impartial integrity observed in the contests relative to the early rise and progress of the profession. Nothing more need be said here, by way of Preface. The work is before the Reader, and I shall say with a celebrated female writer,

VA MON ENFANT, PRENDS TA FORTUNE!

HENRY LEMOINE.

THE

HISTORY AND ORIGIN

OF THE

ART OF PRINTING.

ABOUT the middle of the XVth Century, the world began to recover from a ſtate of ignorance under which it had long ſuffered; learning revived, and a dawn of light ſpread its rays throughout all Europe; reſearches were then made by the learned to find thoſe valuable books, which had been till then in obſcurity. Manuſcripts were procured; but the price of them was ſuch, that none but the opulent could poſſeſs themſelves of theſe literary treaſures.

Before the invention of this Art, the efforts of literary ingenuity were intirely confined within the very narrow limits of the pencil and the pen. Fifty years were ſometimes employed to produce one ſingle volume; an evidence of which lately occurred at the ſale of the late Sir W. Burrel's books, May 1796; among which, was a MS. Bible on vellum, beautifully written with a pen, and illuminated; which had taken upwards of half a century to perform; the writer, GUIDO DE JARS, began it in his 40th year, and did not finiſh it until he had accompliſhed his 90th, anno 1294, in the reign of Philip the Fair; as appeared by the writer's own autograph at the front of the book; and it is evident by the inſpection of many MSS. that a very conſiderable length of time was neceſſary to finiſh what by this curious art is now multiplied in an aſtoniſhing and rapid degree.

It is not my intention to detain the reader with idle conjectures upon the more remote antiquity of the origin of this Art among the Chineſe, or other nations; or to go farther back for doubtful information; for ſome writers have aſcribed the origin of this art to the Eaſt, and affixed a very early period to its invention; particularly P. Jovius, (*Hiſt. lib.* xiv. *p.* 226. ed Florent. 1550) from whom Oſorius, and many others, have embraced the ſame opinion. But theſe have evidently confounded the European mode of Printing, with the *engraved tablets*, which to this day are uſed in China. The invention of theſe tablets has been aſcribed by many writers even to an

earlier period than the commencement of the Chriſtian æra; but is with more probability aſſigned, by the very accurate Phil. Couplet, to the year 930. The *Hiſtoria Simenſis* of Abdalla, written in Perſic in 1317, ſpeaks of it as an art in very common uſe.* MEERMAN, vol. i. p. 16. 218. 219, vol. ii. p. 186. N. The honour of having given riſe to the European method has been claimed by the cities of Haerleim, Mentz, and Straſburg. And to each of theſe it may be aſcribed in a qualified ſenſe, as they made improvements upon one another.

The firſt teſtimony of the inventor is that recorded by Hadrian Junius, in his Batavia, page 253, ed. Lugd. Bat. 1588; which, though it had been rejected by many, is of undoubted authority. Junius had the relation from two reputable men; Nicolaus Galius, who was his ſchoolmaſter; and Quitinius Taleſius, his intimate and correſpondent. He aſcribes to Laurentius, the ſon of John, (Ædituus, or Cuſtos, of the cathedral at Haerleim, at that time a reſpectable office) upon the teſtimony of Cornelius, ſome time a ſervant to Laurentius, and afterwards bookbinder to the cathedral, an office which had before been performed by Franciſcan friars. His narrative runs thus: "That, walking in a wood near the city (as the citizens of opulence uſe to do), he began firſt to cut ſome letters upon the rind of a beach-tree; which, for fancy ſake, being impreſſed on paper, he printed one or two lines, as a ſpecimen for his grand-children (the ſons of his daughter) to follow. This having happily ſucceeded, he meditated greater things, as he was a man of ingenuity and judgment; and firſt of all with his ſon-in-law, Thomas Peter, who left three ſons (all of whom attained the conſular dignity), invented a more glutinous writing-ink, becauſe he found the common ink ſunk and ſpread; and then formed whole pages of wood, with letters cut upon them."

Other authors have aſcribed the invention of this Art to J. Regiomontanus, a celebrated mathematician, who was contemporary with Fauſt and Guttenberg, and lived pretty near each other, but he removed to Nuremberg. It is ſaid of Regiomontanus, that he made an iron fly ſpring from under his hand, fly round the room with a humming noiſe, and return to its firſt poſition: he is likewiſe reported to have made a wooden eagle, which flew from Nuremberg to meet the Emperor, hovered over his head in a tonic motion, and went back the ſame way with him. It was no wonder that ſome authors ſhould give ſo univerſal an artiſt, the repute of inventing Printing. It is certain he was a very early printer, although not the inventor.

Many, who have treated on this ſubject, forbear to mention either the name of the inventor, or the place of his reſidence, yet unanimouſly give the honour of it to Germany.

---

* Meermanni Origines Typographicæ, 2 vol. 4to. Hagæ Com. 1765.

Some writers* relate, that Fauſtus having printed off a conſiderable number of copies of the Bible, to imitate thoſe which were commonly ſold in MS. Fuſt undertook the ſale of them at Paris, where the art of Printing was then unknown. As he ſold his printed copies for 60 crowns, while the ſcribes demanded 500, this created univerſal aſtoniſhment; but when he produced copies as faſt as they were wanted, and lowered the price to 30 crowns, all Paris was agitated. The uniformity of the copies increaſed the wonder; informations were given to the police againſt him as a magician; his lodgings were ſearched; and a great number of copies being found, they were ſeized: the red ink with which they were embelliſhed, was ſaid to be his blood; it was ſeriouſly adjudged that he was in league with the devil; and if he had not fled, moſt probably he would have ſhared the fate of thoſe whom ignorant and ſuperſtitious judges condemned, in thoſe days, for witchcraft; from thence aroſe the origin of the ſtory of the Devil and Dr. Fauſtus.

The letters were at firſt *wooden*, and are ſaid to be afterwards exchanged for *metal* types; from which the wine-pots were formed, remaining in the time of Junius. According to tradition, Printing was carried on in the ſame houſe long after the time of Laurentius one of the inventors; thoſe pots might therefore be formed from the waſte metal of the Printing-houſe, after the uſe of *faſil types* became univerſal. But Laurentius ſeems to have carried the art no farther than *ſeparate wooden types*. What is a remarkable confirmation of this, Henry Spiechel, who wrote, in the 16th century, a Dutch poem, intitled *Hertſpiegel*, expreſſes himſelf thus: "Thou firſt, Laurentius, to ſupply the defect of wooden tablets, adapteſt *wooden types*, and afterwards did connect them with a thread, to imitate writing. A treacherous ſervant ſurreptitiouſly obtained the honour of the diſcovery. But truth itſelf, though deſtitute of common and wide ſpread fame; Truth, I ſay, ſtill remains." No mention in the poem of *metal types*; a circumſtance which, had he been robbed of ſuch, as well as of *wooden* ones, would ſcarcely have been paſſed over in ſilence. When Laurentius firſt adviſed his rough ſpecimen of the art, can only be gueſſed at. He died in 1440, after having publiſhed the *Speculum Belgicum* and two editions of *Donatus*, all with different *wooden types*; which it is probable (conſidering the difficulties he had to encounter, and the many artiſts whom he muſt neceſſarily have had occaſion to conſult) coſt him ſome years to execute; ſo that the firſt eſſay might be about 1430, which nearly agrees with Petrus Scriverius, who ſays the invention was about 10 or 12 years before 1440.

* Zapf. Annales Typographicæ Auguſtanæ, ab ejus Origine 1466, ad 1530, et Veith Diatribe de Origine Artis Typographicæ in eadem Urbe, 4to. — — — Aug. Vind. 1778.

As the *Donatus* has been several times mentioned among the writers of the controversy, it may be necessary, lest it should be supposed to have something excellent in it, to say, that its merit, as well as that of *the Ars Moriendi, the History of the Apocalypse, the History of the Bible, the Speculum Humanæ Salvationis*, and *the Spieghel*, consists only in being among the very first essays in the Art of Printing, before the invention of fusil types.

The author of the Cologn Chronicle, who wrote in the year 1499, almost fifty years after the discovery of Printing, and who had his information from one Uric Zell, an old bookseller, then living in Cologn, says, "Although the Art of Printing had been found out at Mentz, in the manner we now have it, yet the first hint, or pattern, was taken from the *Donatus* of Holland, which had been printed there; that the aforesaid art took its origin from them, though the latter invention is much superior in contrivance and ingenuity."

It creates our surprise, when we are told, that this Art, which has been styled "The Nurse and Preserver of the Arts and Sciences," should be so negligent of itself, as not to leave the smallest record of its own origin: the inventors having been more ambitious of deserving, than of purchasing, praise. Faust, indeed, when he could no longer prevent a discovery, gives an account of the inventors, and the manner in which the books were done, and throws some light upon this affair, by placing, at the end of his books, the following colophon, or inscription:---"*This present work, with all its embellishments, &c. was done, not with pen and ink, &c. but by a new invented Art of casting Letters, Printing, &c. by me*, John Faust, *and my son-in-law* Peter Schoeffer, *in the famous city of* Mentz *upon the* Rhine, *anno* ------."

As many cities have contended for the honour of this invention, and engaged the learned in defence of their respective claims, it cannot be deemed improper in this place to select the most considerable testimonies from those authors, who wrote soon after the discovery, and were better acquainted with this matter than those who lived at some distance of time after it, and may be supposed to have followed their predecessors in the accounts they have given us of the origin of Printing.

Writers in favour of Haerlem, have managed the controversy with great warmth, and charged Faust, the inventor, with robbing his supposed master, Laurence John Coster, of many thousand weight of his materials, on Christmas-eve, when the family and most of the city were in prayer at church; with other such ridiculous stories, fabricated merely to deprive this great man of the honour which he had so long incontestibly enjoyed. Had this been published in his life-time, when he might have defended himself, or presently after his death, when his son-in-law, or some of his friends, might have done it for him, he had

undoubtedly been cleared; but such an accusation was not hinted till 125 years after, and then grounded only on suspicion, as Dr. Junius owns, who was the first that attempted to transfer this discovery from Mentz to Haerleim. Faust's name, however, died not with him, though some Dutch writers made use of his art to asperse his memory, but others, of several nations, rose immediately in his defence; in particular, the learned Malinkrot, dean of Munster, who, in his treatise, *De Ortu et Progressu Artis Typographicæ*, has not only refuted what was advanced on the other side, but made such researches after the old monuments of the art, and collected so great a variety of testimonies, supported by undeniable facts, as seem at once to determine the controversy.

Malinkrot, who handles this subject with great skill and discernment, hath, with indefatigable industry, collected testimonies from both sides of the question, from the promulgation of the art, to the time in which he wrote, 1640, and placed them, in the following order, in the beginning of his work:

For Mentz, before the dispute was started by Dr. Junius	62
Those who have written on the same side, since Junius	47
	109
Those who have written in favour of Haerleim -	13
Those who are neuters - - -	11
	24

By this list, it appears that the numbers are greatly in favour of Mentz.

Writers have differed much upon this subject; first, because the inventors made many fruitless trials, and a great number of maculatures, before they could bring the art to any tolerable degree of perfection: secondly, because the vast expence of such a discovery compelled them to keep it secret as long as possible; or at least, until they had reimbursed themselves in some measure, by finishing the Latin Bible, which, though a great and expensive work, was the most likely to compensate their labour and cost when finished. On these two circumstances rests the foundation of the disagreement; which may, however, be easily reconciled by attending to the various periods from which the discovery is dated. Wimpheling, Palmerus, Althamers, &c. date it from the infancy of the invention of wooden blocks, and assign the year 1440. Trithemius, Aventine, and many more, from the invention of fusil types, anno 1450. Hevet, Rocha, &c. fix the invention of the former method in 1442; whilst others place the time of the typographical improvements in the year 1453, or 1454, among whom are Apianus and P. Langius. Ramus and Bargamensis assign the year 1458 for the perfection of it. To reconcile this contra-

riety of opinion among these writers, it will be sufficient to say, with respect to the first, that they fixed the date from the time in which wooden blocks were first invented, rather than from the infancy of the Art: with regard to the last, that they thought an interval of ten years rather too short for the transition from the infancy of the former, to the perfection of the latter method; and, therefore, allowed a few years more than their predecessors had done. Those who fixed the invention of fusil types in 1458, were such as esteemed the first book printed to have been the *Catholicon*, anno 1460; or, perhaps, the second impression of the Bible; or Tully's Offices, in 1466; as was supposed by Zwinger and others, who allowed some years more for the invention and perfection of the art. The *Codex Psalmorum* is the first book known to have been printed with an *imprimatur* at the end; but the learned knew nothing of this, until 1769, when Peter Lambec published the second part of the catalogue of the Imperial Library, where this is preserved; and our chronologer Stowe, in his Survey of London, speaking of the 37th year of Henry VI. or anno 1458, says, "The noble science of Printing was about this time found at Magunce, by John Guttenberg, a knight; and William Caxton, of London, mercer, brought it into England about the year 1471, and practised the same in the Abbey of Westminster." Trussel gives the same account in the History of Henry VI. and Sir Richard Baker in his Chronicle: and Mr. Howell, in his *Londinopolis*, describes the place where the Abbot of Westminster set up the first press for Caxton's use, in the Almonry, or Ambry.

But of all those who have treated on this invention, none deserve more attention than the abbot Trithemius, who lived about the time it was made, and dived into the fountain head for information. Speaking of the year 1450, in his *Chronicon Spanheimense*, he says, "About this time, the Art of Printing and casting single Types was found out *a-new*, in the city of Mentz, by one John Guttenberg, who having spent his whole estate in this difficult discovery, by the assistance and advice of some honest men, John Faust and others, brought his undertaking at length to perfection: that the first improver of this Art, after the invention, was Peter Schoeffer (in Latin, Opilio) de Gernsheim, who afterwards printed a great many volumes: that the said Guttenberg lived at Mentz, in a house called the ZUM-JUNGHEN, but afterward known by the name of the *Printing-house*."---By the word *a-new*, in the preceding extract, we are almost led to suppose that the author meant rather a revival of the Art than a new invention; but he fully destroys this conjecture in another work, published some years after, intituled *Chronicon Hirsaugiense*. Trithemius wrote this towards the close of his life, after he had been informed of many particulars relating to this invention, from the mouth of Peter Schoeffer, surnamed de Gernsheim, who was at first a servant to

Fauſt, and being very expert in preparing the moulds, and caſting the letters, his maſter gave him his only daughter, Chriſtiana, in marriage, and took him into partnerſhip, as appears by the inſcriptions to their firſt books.

This book was unknown to the learned till the year 1690. When the author concluded it, which was in 1514, two years before his death, and above ſixty-four years after the diſcovery, the invention was adjudged to Mentz. He tells us that ſome writers had aſcribed it to Italy, but without any juſt grounds; therefore he rejects theſe aſſertions totally. Dr. Junius, as mentioned in page 14, firſt ſtarted a diſpute in favour of Haerlem, about 130 years after the Art became known; and after him, Dr. Mentel advanced another in favour of Straſburg, in 1650. But as Trithemius received his information from the principal perſon in the invention, his arguments conſequently operate powerfully in giving the palm to Mentz.

Another obſervation, which deſerves to be noticed, is the printing of the *Catholicon* upon wooden planks, cut with a knife, after the manner of the Chineſe; and the Bible, with ſeparate types, which is the only method that deſerves the appellation of Printing: this appears plain, from the words before cited, *viz.* "When they came to print the Bible," &c. from all which we may infer, that this ſacred book was the firſt the authors of this Art made choice of to ſignalize the original fruits of their invention.

In the beginning of the paſſage before quoted, the abbot gives the diſcovery to Gutterberg; and in a few lines following he twice gives the title of, *The firſt Inventor of Printing*, to John Fauſt, which contradiction may be reconciled, by ſuppoſing that he, through inadvertency, wrote the name John Guttenberg; and this is very probable, as their given names are the ſame.

What Salmuth ſays, in his Appendix to Pancirol's Commentaries, proves that Guttenberg had no other concern in the diſcovery, than that of aſſiſting Fauſt and Schoeffer with money to carry on their deſign.

The following inſcription, taken from Trithemius's Breviary of Hiſtory, gives ſo conciſe an account of the origin of Printing, and operates ſo powerfully in favour of Mentz and Fauſt, that I am induced to inſert it here:---"This preſent chronological work was printed and finiſhed, anno 1515, on the eve of St. Margaret Virgin, in the noble and famous city of Mentz, firſt inventreſs of this Art of Printing, by John Schoeffer, grandſon of the worthy John Fauſt, citizen of Mentz, the firſt author of this Art, who found it out at length by his own ingenuity, and began to practiſe it anno 1450, in the time of the thirteenth indiction. Frederick III. being then Emperor, and the moſt Reverend Father in God, Theodorick Pincerna de Erbach, being prince-elector and archbiſhop of

Mentz, anno 1452, he perfected this Art, under God, and began to put it in practice, with the aſſiſtance of Peter Schoeffer de Gernſheim, firſt a ſervant, and then his ſon in-law; who having made many neceſſary inventions in it, had his daughter Chriſtiana Fauſt in marriage, as a juſt recompence for his labour and uſeful diſcoveries. Theſe two abovenamed, *viz.* John Fauſt and Peter Schoeffer, kept this Art ſecret, having taken an oath of all their workmen and ſervants not to divulge it in any manner whatſoever; but afterwards it was divulged by thoſe very workmen, anno 1462, and ſpread itſelf over ſeveral provinces of Europe, &c."

This inſcription of itſelf, without calling in any other aid, is fully ſufficient to determine the diſpute in favour of Fauſt and Mentz.

Many authorities, and thoſe of the moſt reſpectable kind, might be adduced to prove the preſervation of the caſes, &c. in Mentz, for more than a century after that city was deſtroyed in the year 1462, and that one Albinus, a printer, was in the habit of ſhewing them as curious relics of typography.

The following inſcription ſet up at Mentz, in the inner court of the College of Lawyers, by Ives of Witigen, or Venza, doctor of laws, and profeſſor of that univerſity, is a ſtrong proof that Printing was firſt practiſed at Mentz:

JOHANNI GUTTENBERGENSI MOGUNTINO,
QUI PRIMUS OMNIUM LITERAS ÆRE
IMPRIMENDAS INVENIT,
HAC ARTE DE TOTO ORBE BENE MERENTI;
IVO WITIGENSIS
HOC SAXUM PRO MONUMENTO POSUIT.

Engliſhed thus:

IVES OF WITIGEN
ERECTED THIS MONUMENT
TO THE MEMORY OF
JOHN GUTTENBERG MOGUNTIN,
WHO FIRST INVENTED THE ART OF
CASTING FUSIL TYPES.

And in the oldeſt books printed at Mentz, yet diſcovered, are inſcriptions which ſtyle that city, "The Mother and Inventreſs of Printing."

If Haerleim, &c. could have advanced a claim equal to that of Mentz, and upon as good grounds, for the invention of Printing, it is ſingular that this city ſhould have enjoyed it without interruption for more than 125 years; and that none of the Dutch writers attempted, in that long period of time, to diſprove the colophons, or inſcriptions, which Fauſt ſubjoined to his works, when it was out of his power to conceal his art,

and wherein he mentions the inventors, and the manner in which the books were printed.

It is remarkable, that none of these writers mention Guttenberg otherwise than as an assistant. Mr. Palmer says: "Among all the learned I have conversed with, whose curiosity hath led them to search into the rise and progress of Printing, and all the writers upon this subject I could ever meet with, not one has pretended to have seen any book printed in John Guttenberg's name; even in the oldest monuments remaining of the infancy of this Art, whether printed upon wood, or by separate metal types. That, on the contrary, where there is any mention made of either printer or place, it is still in Faust and Schoeffer's name. Therefore, until there is some better proof of Guttenberg's name, either jointly with the other two, or separately, or some book produced with it, it seems evident beyond contradiction, that the glory of this invention is wholly due to John Faust, and the improving and perfecting it to his son-in-law Peter Schoeffer, exclusive of John Guttenberg."

Salmuth informs us, that John Schoeffer added considerably to the improvement of Printing, by inventing punches, matrices, &c. and speaks of the difficulties which Faust and he met with, owing to the softness of the metal in which they had cast their first types; and of his discovering a mixture by means of antimony, which fully answered the purpose: which so pleased Faust, that he made him his son-in-law.

Monsieur Thevet, cosmographer to the King of France, mentions some particulars which ought not to be omitted, not only because they overcome every argument advanced by the Dutch writers, but that they are peculiarly interesting in themselves. Speaking of Printing, he says, "This Art is believed to have been first invented at Mentz, in Germany, about the year 1442, by John Guttenberg, a German knight, who began his first essays of it there; and found out a new sort of ink, now used by the printers: but there are some writers of opinion, that this honour rather belonged to John Faust and Ives (in Latin *Ivo*) Schoeffer two years before that time.

Mariangelus Accursius, a learned Italian, who flourished about the beginning of the sixteenth century, wrote the following lines upon the first leaf of a *Donatus*, printed at Mentz, by John Faust:---"John Faust, citizen of Mentz, grandfather, by the mother's side, of John Shepherd, was the first that devised this Art of Printing with brass types, which he afterwards changed for leaden ones. His son, Peter Schoeffer, added many other improvements to the Art. This *Donatus*, and the *Confessionalia*, were first printed in the year 1450. He certainly took the hint from the *Donatus* printed before in Holland upon wooden planks."

Neither the writer of the Cologn Chronicle, nor Mariangelus Accursius, positively asserts that the old method of printing

with blocks of wood was the ground-work of the new one: they only affirm, that the method of printing by fuſil types was found out at Mentz by John Fauſt, and improved by Peter Schoeffer; that they printed ſome books in the year 1450; that there was a *Donatus* printed before that time in Holland upon wooden planks; and that from this hint, or pattern, Fauſt began to print with braſs types. They do not ſay that the *Donatus* was printed at Haerleim; neither do they mention by whom it was printed; they do not even hint at Coſter: aware that it was unknown in Holland till 1575, the year in which Junius died, that any ſuch book had been printed there. If any ſuch information had reached that author, as it would have favoured his cauſe, he would not have failed to mention it.

Scaliger's original opinion was, that this rude invention belonged to the city of Dort, though he afterwards declared himſelf for Haerleim.

From Accurſius's account, it is clear that the *Donatus* bore no date, or name of place or printer: if it had, he need not to have hazarded a conjecture on theſe particulars: it alſo appears that *Donatus* was the name of the author, not of the book; and that it was a grammar for boys; for ſo Rocha calls it; conſequently not ſo trifling a work as it has been deemed by thoſe authors who call it a *primer*.

Mr. Maittaire is of opinion that Coſter's pretenſions are very ill founded; and ſeems to think that he was initiated into the art by Guttenberg, who removed at firſt to Straſburgh, ſoon after the ſentence was pronounced againſt him by the judges of Mentz; and, either ſuſpecting his ſafety there, or dreading a further proſecution from Fauſt for the money adjudged to him by the decree and deed, or for ſome other cogent reaſon, afterwards ſettled at Haerleim, where he taught Coſter the art of Printing, and practiſed it with him there about the year 1459.

It appears by the teſtimony of ſome of the diſputants, that ſome of Laurentius's types were ſtolen from him by one of his ſervants, JOHN GEINSFLEICH, *ſenior*; who fled therewith to MENTZ. Having introduced the art from Haerleim into this his native city, he proceeded with all diligence to carry it on; and publiſhed in 1442, *Alexandri Galli Doctrinale*, and *Petri Hiſpani Tractatus*; two works, which, being ſmall, beſt ſuited his circumſtances; and for which, being much uſed in the ſchools, he might reaſonably expect a profitable ſale. They were executed with *wooden types*, cut after the model of thoſe he had ſtolen. In 1443, he hired the houſe, *Zum-Jungen*; and was aſſiſted with money by FUST, a wealthy perſon, who, in return, had a ſhare of the buſineſs; and about the ſame time, *John Meidenbachus* was admitted a partner, as were ſome others whoſe names are not tranſmitted to our times; and in 1444, they were joined by GUTTENBERG, who for that purpoſe quitted Straſburg. Wooden types being found not ſufficiently durable,

and not answering expectation in other respects, the two brothers first invented *cut metal types*. But while these were preparing, which must been a work of time, several works were printed, both on *wooden separate types* and on *wooden blocks*; which were well adapted to small books of frequent use, such as the *Tabula Alphabetica*, the *Catholicon*, *Donati Grammatica*, and the *Confessionalia*.

From the abovementioned printers in conjunction, after many smaller essays, the Bible was published in 1450, with *large cut metal types**. And it is no wonder, considering the immense labour this work cost, that it should be seven or eight years in completing. *Guttenberg*, by the pecuniary assistance of Conrad Humery syndic of Mentz, and others, opened another office in the same city; whence appeared, in 1460, without the printer's name, the *Catholicon Jo. de Janua*, with a pompous colophon in praise of its beauty, and ascribing the honour of the invention to the city of Mentz. It was a very handsome book, though inferior to the *Psalter* which had been published in 1457, by Faust and Schoeffer. Both the *Psalter* and *Catholicon* were printed on *cut metal types*. It may not be improper here to observe that as the Psalter is the earliest book which is known to have a genuine date, it became a common practice after that publication, for printers to claim their own performances, by adding their names to them. The progress of the art has been thus traced through its second period, the invention of cut metal types. But the honour of completing the discovery is due to PETER SCHOEFFER de Gernsheim.

An ample testimony in favour of Schoeffer is given by Jo. Frid. Faustus of Aschaffenburg, from papers preserved in his family: "Peter Schoeffer of Gernsheim perceiving his master Faust's design, and being himself ardently desirous to improve the Art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly cast, instead of being cut. He privately cut matrices for the whole alphabet; and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter, Christiana, in marriage; a promise which he soon after performed. But there were as many difficulties at first with these letters, as there had been before with wooden ones; the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing the metal with a substance which sufficently hardened it." Faust and Schoeffer concealed this new improvement, by administering an oath of secrecy to all whom they intrusted, till the year 1462; when, by the dispersion of their servants into different countries,

* Orlandi, Origine e progressi dell' Arte Impressiona, dall' anno M.CCCC.LVII. fino all' Anno, M. D. 4to. — Rome, 1759.

at the ſacking of Mentz by the archbiſhop Adolphus, the invention was publicly divulged.

Next to the Bible, we find five ſeveral impreſſions, which have certainly been made between the years 1457 and 1466. The firſt of theſe, which is omitted in all the liſts of the early books that have been printed before Lambeck's catalogue of the Vienna library, is the *Pſalmorum Codex*, printed at Mentz, upon vellum, anno 1457.

The ſecond is the *Rationale Divinorum Officiorum*, written by William Durand, printed at Mentz, upon vellum, two years after the Pſalter, viz. anno 1459, by John Fauſt and Peter de Gernſheim, or Schoeffer.

With regard to the claim of STRASBURG: It appears that Guttenberg was engaged in that city in different employments; and, among others, in endeavouring to attain the art of Printing. That theſe endeavours were unſucceſsful, is plain from an authentic judicial decree of the ſenate of Straſburg in 1439, after the death of Andrew Drizehen. But there are many other proofs, that Guttenberg and his partners were never able to bring the Art to perfection.

The third is the *Catholicon*, a Latin vocabulary, printed at Mentz anno 1460, the ſecond time; for the firſt impreſſion was done upon wood. This book is likewiſe in the Earl of Pembroke's library; it is in large folio, and beautifully printed. This *Catholicon* is a kind of grammar, compiled by John of Genoa, a Dominican friar, anno 1286. It is divided into four parts, the laſt of which contains a dictionary of Latin words, digeſted alphabetically. There have been ſeveral editions of it in folio, as Chevillier informs us, who ſaw two of them; one very old, and without date; the other printed at Paris, anno 1506, by Jodocus Badius. Another impreſſion of it is done at Lyons by Antony Du Ry, anno 1520, and augmented by Peter Gille. Furetiere, therefore, was led into a palpable error, when he affirmed, after Dr. Mentel, and Father Jacob, a Carmelite, that the firſt printed books known in Europe were *Durandus de Ritibus Eccleſiæ*, printed anno 1461; a Bible printed anno 1462; *St. Auſtin de Civitate Dei*; and *Tully's Offices*; ſeeing here are no leſs than four printed books before the oldeſt of them; beſides, this book, *de Ritibus Eccleſiæ*, was not written by William Durand, but by John Stephen Durant, who was firſt preſident of the parliament of Thoulouſe, and is, therefore, a different book from Durand's *Rationale* we are now ſpeaking of, and of a much later date.

The fourth is the ſecond edition of the *Latin Bible*, printed anno 1462, in folio, with the following inſcription at the end: ---"*This preſent work was finiſhed and perfected, for the ſervice of God, in the City of Mentz, by John Fauſt, citizen, and Peter Schoffer de Gernſheim, clerk of the ſame dioceſe: it was completed in the year of our Lord's incarnation MCCCCLXII,*

on the eve of the assumption of the glorious Virgin Mary." There was one in the library of Dr. Mead, and another at the late Mr. Woodman's, bookseller, in vellum; and Chevillier saw two more at Paris, in two volumes. Of this Bible, Walchius relates the story, that it obtained its printer the imputation of necromancy.

The Latin Bible was published about two years after the Catholicon; but, according to some writers, this must have been the second edition, the first having been published about the year 1450: this, in 1462, according to the inscription affixed to it, which varies but little from that at the end of the *Codex Psalmorum*.

The fifth is *Tully's Offices*, printed at Mentz, anno 1465, though some editions have a later date by one, and others by two years, all of which were printed at Mentz, with the same inscription in every respect, as we shall shew immediately. It is a small quarto, and very beautifully printed, and well preserved. Sir Thomas Bodley had this in his library, which he presented to the university of Oxford; where it is still kept. Dr. James published a catalogue of all Sir Thomas's books, entitled *Catalogus Bibliothecæ Bodleianæ*, in quarto, anno 1605; in the 197th page of which book, we find this Tully's Offices, with the following inscription, *Ejusdem Liber de Officiis, &c.* anno 1465. About seventy years after this, Dr. Thomas Hyde published his catalogue of all the books in the University library, printed at Oxford, in folio, anno 1674, in which he gives the date of the book, page 162; which is the same with the former, and confirmed by Antony Wood's History of that University, printed likewise anno 1674, p. 228.

Upon the whole, it may be established as a general rule, that all dates before the year 1450 are false; and this is confirmed by the suffrage of all learned writers upon the subject.

Until anno 1468, the proficients in this new art had proceeded no farther than in the common alphabet, suited to the vulgar and Latin tongues. The Gothic alphabet, as it most resembled the manuscripts of those times, was the first attempt; then some of the Italian princes introduced the Roman alphabet; and, in a short time, brought it to that perfection, that, in the beginning of the year 1474, they cast a letter not much inferior to the best types of the present age; as may be seen in a Latin grammar, written by Omnibonus Leonicenus, and printed at Padua, on the 4th of January, 1474. It is from this work, that our grammarian Lilly has taken the entire scheme of his grammar, and transcribed the greatest part of it, without paying any regard to the memory of this author. At length the Italic alphabet became generally admired: but there were no Greek types until about the year 1476, when the Italian printers cast them upon the same principles as they had done the other alphabets: yet we are not able to ascertain, whether this was first introduced

by the Venetians, Milaneſe, or Florentines, each of them claiming the reputation of that improvement; though it is univerſally allowed, that two Jewiſh rabbins, Joſhua and Moſes, were the firſt that publiſhed the Hebrew character in ſeparate types at Saccino, a little city in the dutchy of Milan, in the year 1480.

About the end of the 16th century, the Vatican and Paris printers introduced the Syriac, Arabic, Perſian, Armenian, and Coptic or Egyptian characters; which, with a great variety of Chineſe, Indian, and other types, have been improved and publiſhed by the printers in London.

Books are printed in China from wooden planks, or blocks, cut like thoſe uſed in printing of callico, paper, cards, &c. among us. As to their paper, it is inferior to ours; it is made of the inner bark or rind of a kind of ruſhes, beat up with water into a pulp or paſte, and formed in moulds much like ours. The advantages of the Chineſe printing conſiſt in this, that they are not obliged to take off the whole edition at once, but print their books as they need them; that the blocks are eaſily retouched, and made to ſerve afreſh, and that theirs need no corrector of the preſs. Its diſadvantages are, that a large room will ſcarce hold all the blocks of a moderate volume; that the colour of the ink eaſily fades; and that the paper is apt to tear, and is ſubject to worms: whence it is, that ſo few antient books are ſeen in China.

The ſecret of Printing becoming known, ſpread far over divers nations, patronized by popes and kings, and eſteemed a divine Preſſing to mankind; appearing almoſt inſtantaneouſly, at Rome, Venice, Oxford, and Paris; and in a ſhort time, reached to the other quarters of the globe.

The typographical fame of the city of Mentz ſeems to have been entirely confined to Fuſt's or Fauſt's family; and that no farther, than his grandſon, John Schoeffer, who was likewiſe an excellent printer; but it is conjectured, he was young when his father died, as nothing of his printing is to be found, until 1503; when he acquainted his readers, in the colophons to his firſt impreſſion, that he was the ſon of Peter Schoeffer, and grandſon to John Fauſt, the firſt inventor of the Art; and that himſelf was an excellent maſter of it, and an eminent citizen of Mentz.

After a diſtance of more than 300 years, it is not eaſy to decide rightly upon theſe ſeveral claims; but as to the cities, Haerlem and Mentz, the diſputes between them ſeem eaſily cleared up, from the two-fold invention of Printing abovementioned; the firſt with *ſeparate wooden types* at Haerlem, by Laurentius, about 1430, and after continued by his family; the other with *metal types*, firſt cut, and afterwards caſt, which were invented at Mentz, but not uſed in Holland till brought thither by Theodoric Martens at Aloſt, about 1472. From this period, Printing made a rapid progreſs in moſt of the prin-

cipal towns of Europe, In 1490, it reached Conſtantinople; and, according to Mr. Palmer, p. 281, &c. it was extended by the middle of the next century, to Africa and America. It was introduced into Ruſſia about 1560: but, from motives either or policy or ſuperſtition, it was ſpeedily ſuppreſſed by the ruling powers; and, even under the late enlightened empreſs, had ſcarcely emerged from its obſcurity. That it was early practiſed in the inhoſpitable regions of Iceland, we have the reſpectable authority of Mr. Bryant: "Arngrim Jonas was born amidſt the ſnows of Iceland; yet as much prejudiced in favour of his country, as thoſe who are natives of an happier climate. This is viſible in his *Crymogæa*; but more particularly in his *Anatome Blefkiniana*; I have in my poſſeſſion this curious little treatiſe, written in Latin by him in his own country, and printed *Typis Holenſibus in Iſlandid Boreali, anno* 1612. *Hola* is placed in ſome maps within the Arctic circle, and is certainly not far removed from it. I believe, it is fartheſt north of any place, where arts and ſciences have ever reſided." Obſervations and Inquiries relating to various parts of Ancient Hiſtory, 1767, p. 277.

At the concluſion of this ſuccinct account of the Origin of Printing, may be added a ſhort detail of the principal peculiarities which diſtinguiſh the earlieſt productions of the preſs.

With reſpect to the forms of the works, they were generally either large or ſmall folios, or, at leaſt, quartos: the leſſer ſizes were not in uſe.

The leaves were without running title, direction-word, number of pages, or diviſions into paragraphs.

The character itſelf was a rude old Gothic, mixed with Secretary, deſigned on purpoſe to imitate the hand-writing of thoſe times. The words were ſo cloſely and connectedly printed, that they were difficult and tedious to be read, even by thoſe who were accuſtomed to manuſcripts, and to this method; and often led the inattentive reader into miſtakes. The orthography too was various, and often arbitrary, method being wholly diſregarded.

Abbreviations were very frequent; and, in time, became ſo numerous and difficult to be underſtood, that a treatiſe was written on the art of reading a printed book.

The whole variety of punctuation was expreſſed by the colon and period, in the manner of the reading-pſalms in common prayer-books; and afterwards was added an oblique ſtroke, thus /, which anſwered the purpoſe of our comma.

Neither the beginning of a ſentence, nor of proper names, was diſtinguiſhed by a capital letter.

Blanks were left for the places of titles, initial letters, and other ornaments, in order to have them ſupplied by the illuminators, whoſe ingenious art, although in high repute before and at that time, did not long ſurvive the maſterly improvements

made by the printers in this branch of their art. The illuminated ornaments were exquisitely fine, and curiously variegated with the most beautiful colours, and even with gold and silver; the margins likewise were frequently charged with variety of figures of saints, birds, beasts, monsters, flowers, &c. which had sometimes relation to the contents of the page, though often none at all: these embellishments were very costly; but for such persons as could not afford a great price, there were more inferior ornaments, which could be executed at a much easier rate.

The name of the printer, place of his residence, &c. &c. were either wholly neglected, or put at the end of the book, with some pious ejaculation, or doxology.

The date was likewise omitted, or involved in some crampt circumstantial period; sometimes it was printed at full length; at others, by numerical letters; and frequently in a mixture of both; thus, One Thousand CCCC and lxxiiii, &c. but all of them at the end of the book.

There was no variety of characters, no intermixture of Roman and Italic; the latter being of later invention; but the pages were continued throughout in a Gothic letter of the same size.

At first, but few copies were printed at a time; 200 or 300 being deemed a large impression; but the encouragements received from the learned soon increased the number of an edition.

The books which are printed upon vellum being sometimes chiefly valuable for that peculiarity, it may not be improper to make some observations upon them. It is, first, natural to enquire, why this method of printing was so frequent among the first printers. It is probable that the disproportion of the price of vellum and paper was not then so great as at present; there being many proofs that, in the middle ages, paper was a very scarce commodity. Vellum was then in great use; because, as it was a laborious work to transcribe a book, it was prudent to use lasting materials, as we now do in writings which are not to be printed; though it is no longer necessary to observe the same caution, with regard to books. But, however frequently vellum was used, it does not appear that any impression was wholly confined to it, as some have thought, who have denied the genuineness of some books mentioned in catalogues, because they were printed on paper, when others of the same edition were on vellum. There were in the Harleian library, Faustus's Tully's Offices, both of 1465 and 1466, as well on paper as vellum; the Catholicon of 1460 was of both kinds. I have yet, indeed, seen no copy upon paper of the Bible, 1462; but it is not improbable that, as the Bible was more used than other books, the paper copies might be worn out; or that the others might be preserved on account of the vellum, by those who valued them for no other reason. After Faustus, no books

ſeem to have been printed upon vellum, but for the ſake of curioſity; for, as paper became more neceſſary, the art of making it became more common, and it ſoon grew cheaper than vellum, of which the quantity might be ſaid to be limited by nature; whereas paper may be increaſed without difficulty.

The next place which ſignalized itſelf in this Art, is the monaſtery of Subiaco, at Naples, under the dominion of the Pope. The Monks were Benedictines, very rich and very learned. Here they publiſhed, anno 1465, an edition of Lactantius's Inſtitutions, in folio, ſo correct and elegant, and in ſuch beautiful Roman character, that nothing ſeems wanting but the name of the printer. What is ſtill more ſurprizing, Lactantius's quotations from the Greek authors are printed in a very neat Greek letter, and very like that for which the firſt printers of Rome, Conrad Sweynheim and Arnold Pannartz, became noted. Hence father Orlandi ſuppoſed that this edition was one of the firſt eſſays which thoſe two Germans made in that convent, before they went to Rome; but this can by no means be allowed, notwithſtanding the ſimilarity of the Greek types; for it appears, by the firſt eight impreſſions, which they printed at Rome, that they had no Greek until four or five years after the date of this impreſſion.

The imperial city of Auſburgh, one of the moſt opulent in Germany, is the next in ſucceſſion. Here the learned John Bemler ſet up a printing-preſs, about the year 1466; but the only two books that are known to have been printed by him, are the Latin Bible, in folio; and his tranſlation of Nack's *Summa Præcipuorum Capitum Fides Chriſtianæ*, out of Latin into High Dutch, printed anno 1472. There were in Auſburgh five other eminent perſons, who, though they did not begin ſo early as Bemler, yet printed many learned works: moſt of theſe Printers being either citizens, or natives of Auſburgh, might, in all probability, learn the Art from him.

Conrad Sweynheim and Arnold Pannartz, two Germans, introduced the Art of Printing into Rome, anno 1466, in the ſecond year of the pontificate of Paul II. under the patronage of John Andreas, biſhop of Aleria, who was the Pope's librarian, and juſtly famed for his learning and generoſity. Theſe printers, aſſiſted with the prelate's purſe, immediately prepared an elegant round Roman character, and a quantity of the fineſt paper; they alſo invented ſuch variety of ſpaces, as kept a proper diſtance between the words, and made their impreſſions appear with the greateſt beauty and exactneſs. Their margins were broad, which not only added a grace to the pages, but rendered them convenient for adding notes, &c. and their ink was ſo excellent, that it ſtill looks as black as though newly printed: it was their pride to excel, and they ſpared neither expence nor labour to make their impreſſions correct and elegant.

These two partners settled in the house of the Maximis, brothers, and Roman knights. The bishop of Aleria not only furnished them with the most valuable manuscripts out of the Vatican and other libraries, but also prepared the copy, corrected their proofs, and prefixed dedications and prefaces to their works, in order to recommend them the more to the learned world. This laborious task was followed by him with such application, that he scarce allowed himself time for natural relaxation.

These printers were encouraged by all the men of letters and fortune at Rome; and even by the Pope himself, who frequently visited their printing-house, and examined, with admiration, every branch of this new Art. This attention incited them to maintain the esteem of their patrons, by printing many thousand volumes, which was attended with a very heavy expence, besides infinite labour and trouble.

Authors are strangely divided about the first production from their press, though it is generally believed to have been St. Austin's book *De Civitate Dei*, the characters having so much the appearance of the Lactantius printed at Subiaco. And yet it is singular that any dispute could happen; for Sweynheim and Pannartz, in their early impressions, whenever they met with a Greek word, had it cut on wood; and when a quotation of five or more words, they left a blank space, which was filled up with a pen; whereas the Lactantius has all the Greek quotations printed in a beautiful cast letter.

Sweynheim and Pannartz managed their Greek quotations in this manner until about the middle of the year 1469: perhaps they were forced to it for want of workmen to cut the Greek alphabet. In this year they printed an edition of *Aulus Gellius*, with the Latin text rectified, and the Greek rendered intelligible, by the Bishop of Aleria, and Theodore Gaza; and the arguments to each book were done in red by the illuminators. The quotations are printed in a fair Greek character, and so correct, that, as we are informed by Mr. Maittaire, in two whole pages, which contained 76 lines of a considerable width, there were but 14 typographical errors—a proof of the accuracy and diligence of these two printers.

A farther proof of their industry I shall mention here, is, that in the space of only seven years, viz. from anno 1465 to 1472, they obliged the world with no less than twenty-eight different works, and some of them very large, the impressions of which amounted to 12475 volumes—a vast labour at that time; but now, in some offices, the same might be produced in less than as many months.

It is lamentable, that with all this industry, these worthy people became reduced; for their immense stock remained unsold, and they were forced to petition the Pope for some temporary relief, urging in their behalf the crossness of the times,

and the coſt of their impreſſions, which remained in their hands unſold.

Thus were theſe indigent perſons obliged to expoſe their miſery to the world; with what ſucceſs, is not known: though it is evident from their printing a conſiderable time after, that ſome method muſt have been taken to extricate them from thoſe wretched circumſtances. Sweynheim indeed publiſhed nothing after the year 1473, and for that reaſon is ſuppoſed by ſome to have died about that time; yet his partner, Pannartz, continued printing until anno 1476, in a ſmaller character than what had been uſed by him in conjunction with the former.

Ulric Han ſet up a printing-preſs at Rome, in a very little time after Sweynheim and Pannartz. He was ſo accompliſhed in his Art, that ſeveral nations have claimed him; particularly the Germans and French. Anthony Carpanus, biſhop of Terumo, the moſt diſtinguiſhed poet and orator of his time, prepared and corrected his copies, and reviſed his editions. The merit of this printer appears from his fine impreſſions, and the choice that his patron made of him to publiſh thoſe works, which he had procured and corrected with the moſt diligent application.

John of Amerbach ſet up a printing-preſs in the town of Reutlingen, in the duchy of Wirtemberg, in 1466, and publiſhed there a Latin Bible in folio. This John Amerbach has, by ſome, been confounded with the learned J. Amerbach of Baſil.

There has been ſome diſagreement about who was the firſt printer in Venice. Mr. Maittaire, who had a particular regard for his countryman, Jenſon, ſeems to think him the firſt; but without much reaſon, as the following verſes will evince; they are found at the end of an edition of Tully's Epiſtles at Venice, anno 1469, the firſt work of another famed printer, John de Spira, who, in the four following verſes, at the end of the book, claims the honour of being the firſt who had printed in that city:

Primus in Adriaca formis impreſſit aënis
Urbe libros Spirâ genitus de ſtirpe Johannes.
In reliquis ſit quanta, vides, ſpes, Lector, habenda,
Quum labor hic primus calami ſuperaverit Artem.

It is the more general opinion, confirmed by the teſtimony of contemporary writers, that Jenſon was the firſt printer at Venice: but theſe verſes of John de Spira, publiſhed at the time, as well as in the place in which they both lived, and without any contradiction from Jenſon, amount to a conviction in favour of Spira, not eaſily to be *now* removed.

Nicholas Jenſon is allowed, by the generality of writers, to have been a Frenchman; and as he was one of the firſt of that nation that became eminent in the Art of Printing, his coun-

trymen have been more than ordinarily lavish in his praise: they consider him the only printer of merit in that age, and that the productions of his press were far superior to those of any other.

John, and Windelin de Spira, were natives of Germany; but from what particular place is now unknown; but, like others, might derive their names from the place where they were born.

These two brothers soon surpassed all their predecessors, in the beauty and symmetry of their types, and the elegance of their impressions, which render their editions admired and esteemed by the curious, in preference to those of all other antient printers*. Venice, by this, gained so much reputation for the fineness of her types, that some eminent printers at Rome, and in other places, either furnished themselves with founts of the same letter, or endeavoured to imitate their beauty; acquainting their readers, in their next impressions, that they were printed with Venetian types. The high character Venice had acquired for beautiful printing, induced many inferior printers to avail themselves of this favourable circumstance, to recommend to the world the most wretched productions. But this demonstrates the superior merit of that city, and the laudable emulation of her printers, not only to excel those places, but even one another. And, indeed, the two Spires, with John de Cologn, and N. Jenson, seem to have brought the Art to its utmost perfection. And yet it is a lamentable instance of the perverted taste of those times, that these antient printers were obliged to change their beautiful Roman type, for the old and disagreeable Gothic, which they did in about seven years, viz. anno 1477.

The Spires had the two following learned men for their correctors, viz Christopher Berardus, of Pisauro; and George Alexandrinus. John Spire, the elder brother, is reported to have been the first who put the direction-word at the bottom of the page. He died in 1470, and was succeeded by Windelin, who conducted the business, on his own account, until 1472, when he took John de Cologn as a partner; but the connection was of short duration. Windelin Spire, in consequence of an earnest solicitation of some eminent law counsellors, quitted Venice, and went to Germany, where he printed, in the year 1471, some considerable volumes, without the name of the place. But having, soon after the decease of his brother, entered into an engagement not to reside out of Venice, he returned thither, and continued printing with great reputation until the year 1477, when he began to adopt the Gothic character. In this he was followed by every other printer, and even by the celebrated N. Jenson; yet Jenson still preserved neatness and uniformity, whilst the others very much degenerated.

Windelin Spire is supposed to have died anno 1477, no impression of his bearing a later date.

---

* Manuel Typographique, par Fournier, 2 tom. 8vo. Paris 1764.

Nicholas Jenſon, who alſo printed at Venice at the ſame time, was in partnerſhip with another John de Cologn. Polydore Vergil highly commends him for his improvements in the Art; and Sabellicus ſays, that he and his partner, John de Cologn, excelled all the printers of their time, in the richneſs and elegancy of their impreſſions. The learned Omnibonus Leonicenus, who prepared copies for him, and corrected ſome of his editions, has left an excellent character of him, affixed to his Quintilian, anno 1471, in which he extols his types, and ſpeaks of him as one to whom the greateſt ſhare of this invention was due. For which reaſon, writers on this ſubject expreſs their aſtoniſhment, that ſo great a maſter of the Typographical Art ſhould have introduced at Venice the Gothic characters; in which he printed his bibles, divinity, and law-books. The firſt edition printed by him in Gothic characters is, St. Auſtin's book *De Civitate Dei*, anno 1475; the two laſt of his works are dated 1481.

John de Cologn and John Manthen de Geretzen printed at Venice in the year 1471, ſoon after the Spires, and were equal to any of their contemporaries; but they likewiſe fell into the Gothic way of printing: and it is obſervable, that Venice and Lyons have produced more of thoſe impreſſions than almoſt all the other parts of Italy and France together.

N. Jenſon became a partner with Manthen and Cologn; the latter of whom is ſaid to have invented the ſignature about the year 1475; but that muſt be erroneous; for Uldric Han uſed it in 1473.

John de Cologn and John Manthen appear, from an inſcription affixed to their edition of Valerius Maximus, printed anno 1474, to have been bookſellers, and not printers; for they inform the reader, that they had given this work to be printed by men hired for that purpoſe. Yet all the works that came from their preſs, or were printed for them, do them infinite credit.

There were eighty-two other perſons ſet up printing-preſſes at Venice between the year 1471 and 1500.

But the moſt learned of all the Greek preſſes was that of Aldus, who was the greateſt claſſical printer of any age or country.

Aldus Manutius, the moſt eminent printer of the XVth century, was born anno 1445, when Printing was yet in its infancy. As he grew up, he became ſuch an admirer of this invention, that though his education, learning, and genius might have juſtly incited him to greater employments, yet he choſe to devote his whole time and ſtudy in cultivating and improving this Art in all its branches—a deſign he executed with ſuch indefatigable application and vaſt charges, that his whole ambition ſeemed to be confined to this province, and the advancement of learning.

In the 45th year of his age, anno 1490, he began to prepare the neceſſary apparatus of a printing-houſe; in which he ſpent

four years; therefore he did not do any buſineſs until the year 1494. During this interval he was employed in finding out a method to remedy the inconvenience of abbreviations, which had ſo much increaſed as to render every production from the preſs almoſt unintelligible without ſome key to the reader. But as printing the words at length would enlarge the volumes a fourth part (for there was ſcarce one word in five that was not abridged), and increaſe the price, he reſolved likewiſe to remedy that; for which purpoſe he invented the *Italick* character, called from him *Aldine*, or *Curſivus* and *Cancellarius*, from its reſemblance to manuſcript; which, owing to its thinneſs, got in as much upon the Roman as the abbreviations did, and conſequently reduced the volume to the ſame ſize:—immediately the abbreviations were thrown aſide. The utility of *Italick*, among the printers of the preſent age, is ſufficiently known, though it was never leſs uſed. Aldus was extravagant in the uſe of his *Italick*; for he printed whole volumes in it. Several eminent printers inſerted ſhort quotations in it; but rejected it when they were long, and ſubſtituted double commas, thus, "at the beginning of the line, to diſtinguiſh the quoted matter from the body of the work*.

As ſoon as Aldus perfected this fount, he obtained a privilege from three ſeveral Popes, for the ſole uſe of it during the ſpace of fifteen years; and theſe pontiffs give him great encomiums on the invention.

Aldus is affirmed by many authors to have been the firſt who printed whole volumes in Greek. He attempted his Greek impreſſions about anno 1494, which was the year Charles VIII. of France concerted an attack on the kingdom of Naples.

But Aldus could not be the firſt perſon who printed a Greek volume; for Homer's works were printed in that character at Florence, anno 1488, by Demetrius of Milan, a native of Crete, which is ſaid to be a moſt beautiful production. There was likewiſe a fine edition of Iſocrates printed at Milan, anno 1493, by Henry German and Sebaſtian ex Pontremulo.

The learned Zuinger informs us, that his mind was entirely engaged in the care of his printing-houſe; for, as ſoon as he had ordered his other neceſſary affairs, he ſhut himſelf up in his ſtudy, where he employed himſelf in reviſing his Greek and Latin manuſcripts, reading the letters which he received from the learned out of all parts of the world, and writing anſwers to them. To prevent interruption by impertinent viſits, he cauſed the following inſcription to be placed over his cloſet door:—— WHOEVER YOU ARE, ALDUS EARNESTLY ENTREATS YOU TO DISPATCH YOUR BUSINESS AS SOON AS POSSIBLE, AND THEN DEPART; UNLESS YOU COME HITHER, LIKE ANOTHER HERCULES, TO LEND HIM SOME FRIENDLY AS-

* Called GUILLEMETS, the name of their inventor, a Frenchman.

SISTANCE; FOR HERE WILL BE WORK SUFFICIENT TO EMPLOY YOU, AND AS MANY AS ENTER THIS PLACE.

These words were afterwards borrowed by the learned Oporinus (who, from a professor of the Greek tongue in the university of Basil, became one of the most eminent printers, either of that city, or even of Europe), and were set over his study-door for the same purpose.

Mr. Mattaire, speaking of Aldus's Greek, says, "His characters were large, round, beautiful and elegant, adorned with frequent ligatures, which added great beauty to his editions." His impressions varied, for in some of them he gave the Greek text, and then the Latin translation. He invented a method of printing Greek works, and it is to be lamented that it has not been practised by some printer since. They were imposed after such a manner, that the purchaser could bind them up singly or together, that is, the matter was imposed in such a manner that one language interleaved the other. The way of printing two languages in opposite columns was not invented until anno 1530.

Aldus wrote and printed an Introduction to the Hebrew Tongue, anno 1501. Justin Decadius says, he made him a promise that he would print a Bible in Hebrew, Greek, and Latin; but it is not known that he performed it with respect to the Hebrew.

Prince Albertus Pius de Carpi, whose tutor Aldus had been, contributed largely towards the procuring founts of letter, and other charges incident to every printing-office. His principal correctors were Peter Alcyonius, Demetrius Chalcondylas, Marcus Musurus, and Alexander Bondinus.

It was common for printers in the fifteenth century to have a rebus at the end of every book they printed, which was a distinguishing mark of their printing-house: Aldus's was *a dolphin twined about an anchor, and nibbling at it*, which signified close and indefatigable application to business. Chevillier informs us, that he took it from the emperor Titus, and that Peter Bembus, who was afterwards made a cardinal, presented him with a silver medal, which had that emperor's head on one side, and on the reverse a dolphin twisting himself round an anchor. Such as require more information respecting the superior excellence of Aldus's Greek types, may consult Mr. Maittaire's Annals.

Some printers of Florence, who were not competent to Aldus's impressions, determined to counterfeit them, as well as his rebus, and practised the deception for some time; but, unfortunately, the engraver reversing the dolphin, the cheat was discovered. Andreas de Agola, Aldus's son-in-law, gave notice of it, to prevent imposition. This great ornament of the printing business died anno 1515, in the 70th year of his age.

Some time before the year 1470, William Fichet and John Heynlin de Lapide, or Lapidanus, two famous doctors of the

univerſity of Paris, and of the college of Sorbonne, obſerving the progreſs of Printing in ſeveral cities of Europe, began to uſe their utmoſt efforts in order to introduce it, not only into that city, but even into their college, where they might give it all neceſſary aid and encouragement. They were both perſons of great reputation for their learning and public ſpirit. As there were but few Germans eminent in printing, Lapidamus, who was a native of Germany, undertook to bring ſome of his countrymen to Paris; he invited one Uldric Gering, engaged him by good promiſes, and allured him by the proſpect of great gains, in ſo rich a place as Paris, where the Art was yet unknown; he alſo prevailed upon Martin Crantz and Michael Friburger, two Germans, to partake of the opportunity with him; and they accordingly ſet up preſſes in the hall of the Sorbonne, and in 1470, brought out the firſt book that was ever printed in Paris. Louis XI. an encourager of learning, gave them the liberty of viſiting the library of the Louvre, with liberty to print from any of the volumes; in the choice of which, it is probable they were directed by their patrons.

The firſt impreſſions of Gering, Crantz, and Friburger, were in a large round Roman character, but greatly inferior to thoſe of their contemporaries in Italy. Their paper was ſmooth and ſtrong, but of an indifferent colour; their impreſſions were maimed and imperfect, with letters and words half printed, and finiſhed with a pencil; the inſcription and title of ſome epiſtles, and the large initial letters of books and chapters, were done with a pen, for which a blank was left in the page. They had no capitals, nor regular ſpaces, but were full of abbreviations: in ſhort, they had nothing to recommend them but novelty and the beauty of their ink. All their books are without running titles, folios, ſignatures, or direction-words.

They began to uſe ſignatures in 1476, and then put them at the top of the page. And their editions are without the name of the printer, place, and date. It is ſingular that neither Gering, nor his two learned patrons, who muſt undoubtedly have ſeen the Venice impreſſions, which had every neceſſary ornament, were not ſtimulated to correct ſuch deficiencies. The learned men of Paris, notwithſtanding, did not fail to acknowledge their obligation to the Sorbonne doctors, for the ſervices they had done to the univerſity in ſettling the printers there, upon whom they beſtowed many handſome encomiums.

Gering, Crantz, and Friburger, continued printing no longer than three years in the college of Sorbonne; they then removed to a ſtreet called St. James, and placed over their office the ſign of the Golden Sun, where they began to make conſiderable improvements; for they rejected all their old punches and matrices, and furniſhed themſelves with founts of letter of an entire different face from their former, with which they printed ſeveral very elegant volumes, and ſubjoined their names, &c.

In the year 1477, Crantz and Friburger either returned to Germany, or left off printing, for there is no work with their names of a later date: but Gering carried on business in his own name many years after. His letter was a beautiful round-faced Roman, noways inferior to the Spires or Jenson; but at last he was obliged to comply with the custom of the times, and print the works of Virgil and some others in the old Gothic style.

Gering took into partnership with him, for some time, William Maynal; and in the year 1483 took a lease, during life, of a house belonging to the college of Sorbonne, to which he removed. Having presented that society with some liberal donations, he was fellow, and had chambers assigned him in the college.

The admission of Gering into the college of Sorbonne proved very beneficial to that society; for, previous to his death, which happened on the 23d of August, 1510, he bequeathed an endowment sufficient for the maintenance of eight fellows, to be added to those of the old foundation, and two lectures every day; besides a variety of other bequests. He left off printing two years before he died.

Gering, Crantz, and Fiburger, were the first printers in France, Tours excepted.

Peter Cæsaris and John Stol, natives of Germany, began printing in Paris in the year 1473. The former had attained to the degree of master of arts in the university of Paris. They were instructed by Gering, and soon became very famous in their profession, though their types were inferior to those of their master.

Anthony Veraro set up a printing-press in the year 1480. This was the most considerable printer and bookseller of his time. His character was Gothic, yet it pleased the eye extremely. He could boast of more than an hundred volumes of romances, printed in a most curious manner on vellum, embellished with exquisite miniatures, or small cuts, painted in water colours, in imitation of manuscript: all of which were to be seen in the French king's library. Sometimes he subscribed his books with the initials of his name A. V.

John Petit, a native of Paris, began to print in 1498. He was more of a bookseller than a printer, yet kept a greater number of workmen than any of his contemporaries: he had no less than fifteen presses constantly employed. He printed with the Gothic character; but his impressions were so correct and beautiful, that he was sworn printer and bookseller to the university of Paris, and chosen master of the company. The words *petit à petit* (by little and little) he used in his titles, alluding to his own name.

The women of France have likewise distinguished themselves in the Art of Printing, particularly Charlotte Guillard, the

widow of Berthold Rembolt, Ulrie Gering's partner, who, for the ſpace of fifty years, kept ſeveral preſſes at work, and printed a great number of large and correct editions, both in Latin and Greek. Her beſt impreſſions were publiſhed after ſhe became a widow the ſecond time, viz. the Bible, the Fathers, and the works of St. Gregory, in two volumes, which were ſo accurate as to contain but three faults.

Charlotte Guillard's fame as a printer at length ſpread ſo much abroad, that the learned Lewis Lippoman, biſhop of Verona, made choice of her to print his *Catena SS. Patrum in Geneſim*, which he finiſhed in Portugal. This edition ſhe performed ſo much to his ſatisfaction, that when he aſſiſted at the Council of Trent, he came on purpoſe to Paris to return her thanks, and prevailed upon her to print likewiſe his ſecond volume, viz. *Catena in Exodum*, which ſhe performed with equal beauty and correctneſs. Theſe, with many other particulars relating to that admirable woman, may be ſeen in Chevillier's works.

The univerſity of Paris had, until the late revolution, an abſolute authority over all printers and bookſellers. The inſtitution of a Royal Typography in the Louvre has done great credit to the founder Louis XIV. His encouragement of learning, in promoting the circulation of letters, was, in the eſtimation of every wiſe and judicious perſon, the greateſt monument of his reign.

Paris has ever diſtinguiſhed herſelf with reſpect to her productions of the preſs. The Polyglot Bible is a maſter-piece of printing; the editions of General and Provincial Councils; the Works of the Fathers; and books on every art and ſcience, are very numerous, rich, and valuable.

What has contributed greatly to the excellence of the Paris editions is, the power the univerſity has over all printers and booksellers, viz. to refuſe admitting thoſe into the buſineſs who are not ſufficiently qualified, and to turn them out of it, or ſuſpend, or fine them for any miſdemeanors. And thoſe, whoſe merit recommends them, enjoy all the encouragement they can reaſonably deſire.

The city of Cologn, owing to its nearneſs to Mentz, muſt have received the Art of Printing very early. The author of the Cologn Chronicle affirms it to have been introduced there next to Mentz. If her firſt impreſſions had been preſerved, it muſt have taken the lead of almoſt all the places hitherto mentioned. But whether the firſt printers who ſettled in Cologn neglected to add their own as well as the city's name to their editions, or whether the volumes were too inconſiderable to be preſerved; it is certain there is not any book with an authentic date printed before the year 1470, by Conrad Winters, which is the cauſe of ranking it here. Notice has been taken of John Koëlhoff; but as his date is older than either himſelf or the in-

vention of Printing, it is uncertain as to the exact time of his appearing.

Mattaire mentions some Bibles, and a few other books, printed here without printers' names*.

Anthony Zarot introduced the Art of Printing into Milan in the year 1470. He is esteemed the inventor of signatures, or alphabetical letters at the bottom of every sheet, which at first he placed under the last line of the page; but afterwards he put them at the end of the last line. This whim of his was not followed by any printer, nor by himself long; for he soon returned to the first method. His main province was printing of classics, which he executed with extraordinary diligence and accuracy. He is said to be the first that printed missals or mass-books for the use of the clergy, who were hitherto used to manuscript ones.

Zarot's chief corrector was the famous Peter Justin Philelphus, a person of learning and great application, especially in correcting the faulty editions which were procured at Rome and other places. His next corrector was the learned P. Steph. Dulcinio, prebend of Scala, who tells the marquis of Palavicino, to whom he dedicates the second edition of Manilius, anno 1499, that he had corrected that author in above three hundred places, and cleared it from the barbarisms, and other faults of the transcribers, as far as it was possible to be done in a very corrupt and mutilated copy. Zarot continued printing until the year 1500.

There were various other practitioners of the Art, but few who distinguished themselves.

Strasburgh is the metropolis of Alsatia, on the borders of France: here Guttenberg was born; and after his disagreement with Faust, he brought the Art of Printing here, together with some of his workmen; so that it may be justly esteemed one of the first cities that practised it after Mentz, though there is no book printed with any certain date before the year 1471†.

John Mentel has claimed the honour of introducing the Art of Printing into Strasburgh; but as there is not one book printed in his name before the year 1473, and that without any mention of Strasburgh, common justice compels me to give the palm to Henry Eggelstein, who printed two volumes in that city, anno 1471; the last of which is perhaps one of the largest that ever was printed, the paper of it exceeding that which is commonly called *charta magna*; and the beginning and end of it are printed in red. It is the first book executed in this manner.

---

* Vid. Wolfii Monumenta Typographia, 2 vol. 8vo. — 1740
Conspectus Originum Typograph. a G. Neerman, 8vo. 1761

† Vita Oporini Basilienſis Typogr. cum Catal. Librorum excuſ. MS. With notes by Robinson of Chesterton.

Orlandi gives a list of eighty-four pieces of work printed at Strasburgh without printers' names.

Balthazar Azzoguidi, a gentleman of great learning, set up a printing-press in the city of Bologna in the year 1471, and continued exercising that profession until anno 1480. His productions are all in a neat Roman character, and executed with great accuracy.

Gerard de Liza, or Lisis, began to print in Treviso in 1471.

Printing was introduced into Ratisbon anno 1471; but by whom, is not known.

At Amberg in 1471, but no certain information can be procured respecting the printer.

The Art of Printing was introduced into Colle, anno 1471, but by whom, is unknown.

Sixtus Russinger, a learned and pious priest, and a native of Strasburgh, set up a press at Naples, anno 1471. It is supposed that Ferdinand III. king of Naples, prevailed upon Russinger to settle here; for, having discovered that he intended to return to his own country, he tried to divert him from it, and even offered him a noble bishoprick, or any other preferment, if that could fix him in his dominions. But this venerable old man, whether out of modesty, or rather a desire of spending the small remainder of his days in his native city, refused the king's offer, and returned home loaden with the presents of that generous monarch.

Florence, it appears, is not indebted to foreigners for the Art of Printing; for it originated with one of her own citizens, Bernard Cenninus, a considerable goldsmith; who had two sons, Dominic and Peter: they were very ingenious artificers, and the latter a scholar. The father and his two sons set about cutting punches, sinking matrices, &c. and soon completed the whole apparatus of a printing-house. They began to print before the year 1471. The first fruits of their labour were Virgil's works, with Servius's Commentaries. After the preface, which was at the end of the book, are the following words:

"At *Florence* VII. Ides *Novemb.* 1471.

"Bernard Cenninus, a most excellent goldsmith in the opinion of all men, and Dominic, his son, a youth of an extraordinary genius, having first made their steel punches, and afterwards cast their letters from them, printed this their first work. Peter Cenninus, another son of the said Bernard, hath used his utmost care in correcting it, as you see it.

"*Nothing is too hard for a Florentine genius.*

"FINIS."

And after, the colophon runs thus:

"Bernard Cenninus, a most excellent goldsmith, *&c as in the last*, and Dominic his son, a youth, *&c.* printed this book;

Peter, the ſon of the ſame Bernard, corrected it, having firſt compared it with the moſt antient manuſcripts. It was his firſt care that nothing ſhould paſs under the name of Servius but what was truly his, or any thing that was plain from the moſt antient copies to be his, leſt any thing might be maimed or wanting. But becauſe many perſons chooſe to write the Greek quotations with their own hands, and there are but few to be met with in the old copies, and their accents cannot be printed but with great difficulty, he thought proper to leave blank ſpace for them. But as man can produce nothing abſolutely perfect, it will be ſufficient for us if theſe books be found, as we heartily wish, more correct than any other."

Cennini and his ſons began the work November 7, 1471, and finiſhed it on the 5th of November, 1472.

Capitals and diſtances between the lines were firſt uſed at Naples, about this time.

Printing was firſt practiſed in the city of Ferrara in the year 1471, by Andreas Gallus, who was either a Frenchman, or of French extraction, though a citizen of Ferrara, which honour might have been conferred on him on account of his ſetting up the firſt preſs there. But whether he brought it to Ferrara from any diſtant place, or deviſed it there, is not known.

Nuremberg received the Art of Typography, anno 1472, from Anthony Koburger, a perſon conſpicuouſly eminent for his learning, as well as for his elegance and correctneſs in Printing. He was ſtyled *the Prince of Printers*. Frederick Piſtorius aſſiſted him in correcting the preſs. He ſpared no coſt or pains in procuring the beſt manuſcripts, and always deſired the judgment of the learned before he ventured to print them. The great Jodocus Badius ſays that he was indefatigable in printing the beſt copies faithfully, neatly, and correctly. And John Andreas Endters affirms that he kept daily twenty-four preſſes at work, and employed no leſs than an hundred journeymen, whom he maintained without doors. They had a ſet hour to come to work, and to leave off: he admitted none individually into his houſe, but obliged them to wait at his door until they were all together, and they were admitted, and entered upon their reſpective employments.

He was likewiſe a conſiderable bookſeller, and kept a ſpacious printing-houſe at Lyons, in France, where he had ſundry law-books printed. He had, beſides, factors and agents in every conſiderable city in Chriſtendom, and kept ſixteen open ſhops, with a vaſt number of warehouſes: all of which were ſtocked with the moſt correct editions publiſhed.

John de Verona ſet up a printing-preſs in the city of Verona in the year 1472.

Parma received the Art of Printing in 1472, from Stephen Corali.

George and Paul de Burſchbach introduced Printing into Mantua in the year 1472.

Richard Paſradius brought Printing to Derventer in the year 1472.

Padua received it in 1472, from Bartholomew de Val de Zochio.

John de Weſtphalia brought it to Louvain in 1473.

John Zeiner to Ulm, anno 1473.

Printing was firſt practiſed at Utrecht in 1473, but it is not known by whom.

John Fabri and John de Peter brought it to Turin in the year 1475.

Matthias Moravus and Michael Monk introduced it at Genoa in 1474.

Printing appears to have been introduced anno 1467 into Tours, an archiepiſcopal city of France. The only book printed here, although executed in an old Gothic character, which was not as yet uſed in any place but Mentz, is ſo elegant, that it may be deemed a maſter-piece of the kind. It is to be regretted, that the printer of ſuch an excellent work ſhould be unknown. The impreſſion was done in the archbiſhop's palace; but, inſtead of being a work of piety, as might be expected from a houſe of a prelate, this ſingular production contains the Loves of Camillus and Emilia: to which is ſubjoined another tale upon the ſame ſubject, tranſlated from Boccacio, by Aretin.*

It may not be improper to remark, that Oxford, according to the precedency of date, ſhould follow Tours; for the moſt antient impreſſion printed in that univerſity is, St. Jerom's Expoſition of the Apoſtles' Creed, in 4to. anno 1468.

Henry de Cologn and Statius Gallicus at Breſcia in 1474.

John de Weſtphalia and Theod. Martin at Aloſt in 1474.

Baſil boaſts of the moſt learned printers in Europe; but it is not eaſy to conjecture whoſe production the firſt impreſſion was.

Bernard Richel put his name to a Latin Bible in 1477.

John Amerbach, one of the moſt excellent and learned printers of his time, was at firſt a ſtudent at Paris, under the famous Lapidanus, who invited the three Germans to that city. Amerbach followed his ſtudies until he attained the degree of maſter of arts; and went to Baſil anno 1481, where he ſet up a printing-preſs, and became very famous in the Science of Typography.

The exact place of his birth is not determined. Orlandi calls him a Pariſian, though perhaps on no other account than that he ſtudied ſo long in that univerſity. His name is unqueſtionably German.

---

* Bibliographie Inſtructive, ou Notice de Livres Rares, par De Los Rios, 2 vols. 8vo. — — — — Avig. 1777.

Amerbach's firſt care, when he engaged in the printing-line, was to get a complete fount of round Roman. His next was to procure ſome of the beſt correctors of that age, of whom, though no perſon was more capable than himſelf, he had a greater number than any of his contemporaries. He was ſo careful and diligent in this province, that he would not let one ſheet paſs unreviſed by himſelf.

Reuchlin ſays, that he was a man of excellent genius, highly valuable for the neatneſs and correctneſs of his works, and well ſkilled in ſeveral arts and ſciences.

As Amerbach was a pious man, and zealous in the cauſe of religion, which appears from all his prefaces; ſo he made choice of conſecrating his labours to that branch of learning, in preference to any other. This induced him to engage in printing the works of all the antient fathers, a taſk hitherto unattempted by any printer. He began with an edition of St. Auſtin, which he did not finiſh until anno 1505, in the old Gothic. What he had moſt at heart was to publiſh St. Jerom's works; which as he knew was impoſſible to be done without a competent ſkill in the Latin, Greek, and Hebrew tongues (the laſt of which he was too old and full of buſineſs to learn), he made his three ſons, youths of bright parts, divide that province among themſelves; who, having ſtudied thoſe languages, were obliged by him, whether he lived or died, to finiſh that edition; which they faithfully performed.

The greateſt part of theſe particulars are communicated by Eraſmus in his prefaces to St. Auſtin and St. Jerom.

Jodocus Badius, an eminent printer, ſays, he was a man of indefatigable induſtry, and conſummate ſkill in correcting the errors of corrupt copies. And adds, that if all printers would follow his example, their productions would be in much higher repute than they are.

He continued printing until the year 1528, and died whilſt his ſecond impreſſion of St. Auſtin was in the preſs.

John Froben printed at Baſil in the year 1491. He made choice of the works of the beſt authors, and ſpared no expence in procuring perfect manuſcripts, nor pains in correcting and fitting them for the preſs.

Eraſmus, Heyland, Oecolampadius, &c. perſons of the higheſt rank in literature, corrected his impreſſions.

Oecolampadius ſays, he could not ſufficiently wonder that Eraſmus, who alone kept three preſſes continually going, who read and compared the Greek and Latin manuſcripts, and conſulted the writings of all the antients and moderns, &c. could find time enough to correct the proofs of his works; and adds, that his example had not a little encouraged him to engage in the laborious taſk of corrector.

It is ſaid of Froben, that he expoſed his proofs to public view, and offered a reward to every perſon that ſhould diſcover an

error. In his preface to Celius Rodiginus, he advises the learned against purchasing incorrect editions of books, for the sake of their cheapness, and calls the printers of them, *pests of learning*. He says, "Such wretched works cannot but be dearly bought, how cheap soever they are sold; whereas he that buys a correct copy, always buys it cheap, how much soever he gives for it."

Froben seems to have been the most correct printer of his time. He died in the year 1528.

Conrad Fyner introduced Printing into Esling, anno 1475.

John Peter into Placentia, anno 1475.

James de Rouges, or Rubeis, to Pignerol, anno 1475.

Herman Lichtenstein to Vincenza in 1475.

Lucas Brandis de Schafz introduced the Art of Printing into Lubec, in the year 1475.

Printing was first practised in Valentia, in the year 1475; but by whom is not known.

At Rostoch in 1475; printer not known.

Colard Mansion, at Bruges, in 1475.

At Delph, in 1475; printer unknown.

Peter Drach, at Spire, anno 1477.

Bartholomew Buyer introduced the Art of Printing into Lyons, in the year 1477; and printed the New Testament in French.

Jodocus Badius, firnamed Ascensius, set up a press in Lyons in the year 1495. He spent his juvenile years at Brussels, Gaunt, and Ferrara, studying the Greek and Latin languages. When he had completed his studies, he removed to Lyons, where he publicly taught those two languages, and became corrector to Trechsel's press.

Badius wrote commentaries upon Horace, Juvenal, Martial, Lucretius, Seneca, Sallust, Quintillian, Valerius Maximus, Aulus Gellius, and others; the greater part of which he printed himself in a style of elegance.

He became so great a proficient in the Art of Printing, that the learned Robert Gaguin, General of the Trinitarian Order, who was perfectly well acquainted with his merit, wrote a letter to him, desiring he would undertake the printing of his works. This, with some other invitations of the learned, brought Badius to Paris about 1499, where he designed to teach the Greek tongue, and where his last endeavour, after he had furnished himself with fine Roman characters, was to explode the old Gothic; both in his works and by his example. Accordingly, he printed the *Philobiblion* of that great encourager of learning, Richard Bury, lord high chancellor of England, bishop of Durham, and founder of the Oxford Library, towards the middle of the 14th century; which book was sent to him by Dr. Bureau, bishop of Cisteron, and confessor to the French king, in order to be printed by him. This was the first book known, that came from his press at Paris: it is dated anno 1500.

Badius was no leſs ſkilful in reſtoring corrupt manuſcripts, than careful in printing them with the greateſt accuracy; ſo that ſome of his *erratas* have contained but five words. In printing the work of any living author, he always followed the copy exactly; and he informs us in his preface to his edition of *Angelus Politianus*, that he endeavoured to imitate the laudable diligence of Aldus Manutius, and to print from his copies with the utmoſt exactneſs. This made not only the learned very ambitious to have their works printed by him, but the moſt eminent bookſellers of Paris courted his acquaintance, and endeavoured to cultivate it, in order to ſecure their buſineſs from his preſs. John Petit, ſworn bookſeller to that univerſity, and one of the moſt famous of that age, cauſed ſeveral noble editions to be printed by him; as the *Calepini Dictionarium Octo Linguar.* 1516. *Origen. Opera, Latinè*, 4 vol. fol. 1519.

There is not an inſtance in the hiſtory of Printing, of any perſon being more warmly attached to that Art than Jodocus Badius; for, after having ſuperintended the education of his ſon Conrad, and perfected him in the Greek, Latin, and other languages, he gave him ſuch inſtructions in the Typographical Art, as enabled him to excel almoſt all his contemporaries. The famous Henry Stephens compliments him highly on his abilities as a printer.

Badius married his three ſons to three of the moſt eminent printers' families in Paris—Robert Stephens, Michael Vaſcoſan, and John de Roigny. He died anno 1534.

It is not known by whom Printing was firſt introduced into Geneva. However ſome books are extant, printed there in 1478. The following chronological liſt, collected from all the writers upon Typographical Antiquities will further ſhew the progreſs of this Art:—

At Bruſſels, in 1478; the printer alſo unknown.

Octavian Salamonio, at Coſcenza, in 1478.

Francis de St. Petao, at Pavia, in 1478.

Gerard de Leen, at Gouge, in 1479.

At Swol, in 1479; the printer unknown.

At Caen, in 1480; the printer alſo unknown.

At Genzano, in 1480; by a printer not named.

Adam de Rotwill introduced Printing at Aquila, in the year 1482.

At Erford, in 1482; printer unknown.

At Gaunt, in 1483; printer unknown.

At Memining, in 1482; without the printer being known.

At Soncino, or Soccino, in 1484; where the firſt Hebrew books were printed by Joſhua and Moſes, two Jewiſh rabbins.

Mark Brandt, at Leipſick, in 1484.

Peter Schenk, at Vienne, in Dauphiny, in 1484.

At Urbino, in 1484; the printer not known.

Gerard Leu, or De Leu, at Antwerp, in 1485.

At Heydelberg, in 1485; the printer unknown.
Bernardina de Miſenti, at Cremona, in 1485.
John du Pre and Peter Gerard, at Abbeville, in 1486.
At Toledo, in 1486, by an unknown printer.
At Rimino, in 1486, by a Jew who printed Hebrew only.
John Limburgh, at Munſter, in 1486.
William Sconberger, at Meſſina, in 1486.
Dominic Rocociola, at Modena, in 1487.
At Boiſleduc, in 1487; the printer unknown.
Frederick Meynberger, at Tubingen, in 1488.
John le Bourgois, at Rouen, in 1488.
Maſter Juſtus, at Gaëta, in 1488.
John James Colomiez, at Tholouſe, in 1488.
Sigiſmund Rot, at Sienna, in 1488.
John de Garlandi, at Hagenaw, in 1489.
David Kihemi printed a Hebrew book at Liſbon, in 1491.
Paul de Colonia, at Seville, in 1491.
John Hebertin, at Dole, in 1492.
Peter Appian, at Ingoldſtad, in 1492. He was alſo ſo great an aſtrologer, that the emperor Charles V. made him a preſent of 5000 crowns of gold, for writing Opus Cæſarum Aſtronomicum.
John Luce, at Lunenburgh, in 1493.
At Magdeburgh, in 1493; the printer not known.
At Theſſalonica, in 1493; by an unknown printer.
At Kilian, at Friburgh; in 1493.
At Angouleme, in 1493; the printer unknown.
At Lyra, in 1494; the printer unknown.
At Madrid, in 1494; by an unknown printer.
At Quilembourg, in 1480; without the printer's name.
At Lignitz, in 1481; printer unknown.
Proſper Odoard, at Regio, in 1481.
Dominic de Nivaldis, at Mont Royal, in 1481.
At Wartſburgh, in 1481; printer not known.
Gregory de Gente, in Piſa, in 1482.
Printing was introduced at Barcelona, in 1494; but by whom is not known.
At Grenada, in 1496; by an unknown printer.
At Mirandula, in 1496; the printer unknown.
William de Brocario, at Pampelin, in 1496.
Nicolas Lepe, at Avignon, in 1497.
At Leyden, in 1497; the printer unknown.
William Tavernier, at Provins, in the county of Brie, in France, in 1497.
At Bergamo, in 1498; the printer unknown.
John Pfeil, at Bemberg, in 1499.
Antwerp produced the celebrated Chriſtopher Plantin, who carried the Art to the higheſt degree of perfection there. His Hebrew is particularly beautiful. He was born in 1533, and died in 1598, according to Moreri.

The narrow limits aſſigned for this department of early Typography, compels me to be rather briefer than I could wiſh, in juſtice to the profeſſors of an ART, which comprehends the whole compaſs of human knowledge. However, I muſt not paſs over John Oporinus of Baſle, the moſt eminent printer of that city, and who was as learned as any of his predeceſſors. He was the editor and commentator of ſeveral Greek and Latin authors from 1507 to the time of his death in 1568. Moreri in his Dictionary does juſtice to his memory.

Michael Vaſcoſan, and John De Roigny, were celebrated printers at the beginning of the XVIth century at Paris, and married in the family of Badius, who were French Refugees at Geneva.

But the moſt learned family of printers, were the STEPHENS; ſome of whom were alſo related to Badius by marriage. Henry Stephens, the eldeſt branch, an eminent French printer, died in 1520, but he is not recorded by Mattaire in his *Vitæ Stephanorum*, as ſo learned as his ſons.

Robert Stephens, his ſecond ſon, was born at Paris, a more eminent printer, and was alſo well verſed in the Hebrew, Greek, and Latin. His *Theſaurus Linguæ Latinæ* is a very valuable work, and juſtly in high repute. His wife, Perette, one of Badius's daughters, was a learned woman, and of great uſe to her huſband in correcting Latin works. He uſually, beſides, kept in his houſe ten or twelve correctors of different nations, and nothing but Latin was ſpoke in his family. He valued himſelf ſo much upon the accuracy of his Latin impreſſions, that he offered a reward to the diſcoverer of any faults in them. He died at Geneva, 1559, aged 56 years.

Charles Stephens, his younger brother, ſtudied phyſic; but afterwards took to Printing, and was more eminent as a miſcellaneous Greek and Latin Writer, than either phyſician or printer. He died in 1564.

The laſt, and moſt learned of the family, was the famous Henry Stephens; eſteemed, after the death of Budæus, the beſt Greek ſcholar of his time. He printed moſt beautiful and correct editions of all the antient Greek and other valuable authors. His great work, the *Theſaurus Linguæ Græcæ*, very much impoveriſhed his family; for though the work is moſt highly eſteemed to this day by the learned, yet theſe being but few, the demand for them did not reimburſe him: and to add to his misfortune, Scapula, his ſervant, treacherouſly extracted the moſt uſeful parts, and publiſhed an epitome, which deſtroyed the ſale of the *Theſaurus*. Henry Stephens was born at Paris in 1528, and died at Geneva in 1598. His ſon, Paul, degenerated both in learning, and the Typographical Art; and died in indigent circumſtances at Paris, in 1674, aged 80 years. In him terminated the family of eminent printers, after it had flouriſhed for four generations: but it ſhould be obſerved, that there

were other ſons in the three firſt generations, who followed the Art, and acquired great, though inferior reputation.

The printers of the XVth and XVIth centuries were all men of eminent learning. Jerome Commelin was an eminent Flemiſh printer, critic, corrector, and annotator. He was ſettled at Heidelburgh, where he died anno 1598.

The Elzevirs of Amſterdam were a very learned family of printers. Some of them ſettled at Antwerp and Leyden, early in the XVIIth century, who greatly adorned the republic of letters by many beautiful editions of the beſt authors of antiquity. Their Virgil, Terence, and Greek Teſtament, have been reckoned their maſter-pieces; and are indeed ſo very fine, that they juſtly gained them the reputation of being the beſt printers in Europe. Their types were ſo elegant, that their name has been given to all beautiful letter ever ſince. Lewis, Bonaventure, Abraham, and Daniel were the moſt eminent. Lewis flouriſhed at Leyden, anno 1595. Daniel, the laſt of the family, died in 1680. Their ſmaller works are particularly fine.

It would have been very wonderful, if the encouragement which the Art of Printing received from the great and learned ſhould not have induced ſome perſons, whoſe ignorance and avarice would not permit them to aim at that degree of perfection which they ſaw others arrive at, to engage in baſe methods of enjoying the fruits of their ingenuity and diligence, without the trouble of imitating them in their induſtry: for as ſoon as a curious, or reputed correct edition was publiſhed, with prodigious expence and labour, ſome of theſe rapacious characters immediately printed another after it; and carefully copying titles, and other diſtinctive marks, with a proper degree of accuracy, eaſily impoſed their fictitious editions upon unwary but economical people for genuine copies. This ſhews the neceſſity alſo of accurate deſcriptions of ſcarce books, for fraudulent editions are of all countries; and none have experienced greater injury in this reſpect than the printers of pocket claſſics. Elzevirs, in particular, have ſuffered more by counterfeits than, perhaps, any other; for, as their books were not at firſt ſo plentifully circulated, as to ſatisfy the numerous purchaſers, there were not wanting perſons willing to purchaſe ſuch ſurreptitious works; eſpecially, when they were to be obtained below the common price.

Thus far I have attempted to trace the progreſs of Printing in Europe during the XVth century, England excepted, which is the ſubject of the next enquiry. It paſſed over to Aſia, Africa, and America; not indeed at the invitation of the natives, eſpecially of America, but by means of the Europeans; and, in particular, by ſome Spaniſh miſſionaries, who, to anſwer certain purpoſes, carried it to the latter, where it has been well encouraged; and no nation on earth can boaſt of a greater character

than that of Dr. Franklin, who was a native of America, and bound apprentice to his brother, at Boſton, to learn the Art and Myſtery of Printing.

But as the modern ſtate of the Art is not the ſubject of the preſent eſſay, I ſhall conclude this part with an obſervation from Eraſmus, who firſt publiſhed the works of Titus Livy. He ſtates, in his preface to to that book, the privilege which the Emperor Maximilian granted to John Schoeffer, grandſon of John Fauſt, for the ſole printing of the works of Livy; as likewiſe forbidding any perſon to reprint that book, or any other which he ſhould hereafter reprint, becauſe he was grandſon to the firſt inventor of that Art. But let Eraſmus ſpeak for himſelf:—"If thoſe who furniſhed Origen and St. Jerom with writers and parchments, have merited the higheſt commendation, what praiſe is due to printers and bookſellers, who ſupply us with whole volumes for a ſmall price? If Ptolemy Philadelphus acquired ſuch reputation for collecting ſo great a library, what recompence can be made to thoſe, who furniſh us daily with books in all languages? But amongſt all theſe, to whom we are ſo much obliged, we muſt gratefully remember the firſt inventor of this divine ſecret, John Fauſt, grand-father to John Schoeffer."

After having thus given the riſe and progreſs of this uſeful Art in foreign countries with hiſtorical notices of the principal profeſſors, I ſhall now proceed to its origin and progreſs at home, taking up the account from Dr. Conyer's Middleton's curious diſſertation concerning the Origin of Printing in England, printed in 4to, in 1735.

It was a conſtant opinion delivered down by our hiſtorians, that the Art of Printing was introduced and firſt practiſed in England by *William Caxton*, a mercer and citizen of London; who, by his travels abroad, and a reſidence of many years in Holland, Flanders, and Germany, in the affairs of trade, had an opportunity of informing himſelf of the whole method and proceſs of the Art; and by the encouragement of the Great, and particularly of the Abbot of Weſtminſter, firſt ſet up a preſs in that Abbey, and began to print books ſoon after the year 1471.

This was the tradition of our writers; until a book, which had ſcarce been obſerved before the Reſtoration, was then taken notice of by the curious, with a date of its impreſſion from Oxford, anno 1468, and was conſidered immediately as a clear proof and monument of the exerciſe of Printing in that univerſity, ſeveral years before Caxton began to practiſe it.

This book, which is in the public library at Cambridge, is a ſmall volume of forty-one leaves in quarto, with this title: *Expoſicio Sancti Jeronimi in Simbolum Apoſtolorum ad Papam*

Laurentium: and at the end, "*Explicit Expoſicio, &c. Impreſſa Oxonie, & finita An. Dom.* M.CCCC.LXVIII. XVII. *die Decembris.*"

The appearance of this book has robbed Caxton of a glory which he had long poſſeſſed, of being the introducer of Printing into this kingdom; and Oxford ever ſince has carried the honour of the firſt preſs. The only difficulty was, to account for the ſilence of hiſtory in an event ſo memorable, and the want of any memorial in the univerſity itſelf, concerning the eſtabliſhment of a new Art amongſt them, of ſuch uſe and benefit to learning. But this likewiſe has been cleared up by the diſcovery of a record which had lain obſcure and unknown at Lambeth-houſe, in the regiſter of the ſee of Canterbury, and gives a narrative of the whole tranſaction, drawn up at the very time.

An account of this record was firſt publiſhed in a thin quarto volume, in Engliſh, with this title:—"*The Original and Growth of Printing, collected out of Hiſtory and the Records of this Kingdom: wherein is alſo demonſtrated, that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. By Richard Atkyns, Eſq. London.* 1664."

It ſets forth, in ſhort, that, "as ſoon as the Art of Printing made ſome noiſe in Europe, *Thomas Bourchier*, archbiſhop of Canterbury, moved King Henry VI. to uſe all poſſible means to procure it to be brought into England; the King approving the propoſal, diſpatched one Mr. Robert Turnour, an officer of the robes, into Flanders, furniſhed with money for the purpoſe; who took to his aſſiſtance *William Caxton*, a man of abilities, and knowledge of the country; and theſe two found means to bribe and entice over into England, one *Frederick Corſeillis*, an under-workman in the printing-houſe at Haerleim, where John Guttenberg had lately invented the Art, and was then perſonally at work. It was reſolved, that leſs than 1000 merks would not produce the deſired effect; towards which ſum, the ſaid Archbiſhop preſented the King 300 merks. The money being now prepared, the management of the deſign was committed to Mr. Robert Turnour, who was then maſter of the robes to the King, and a perſon moſt in favour with him of any of his condition. Mr. Turnour took to his aſſiſtance Mr. Caxton, a citizen of good abilities, who traded much into Holland; which was a creditable pretence, as well for his going, ſtay in the Low Countries.

Mr. Turnour was in diſguiſe (his beard and hair ſhaven quite off); but Mr. Caxton appeared known and public. They, having received the ſaid ſum of 1000 merks, went firſt to Amſterdam, then to Leyden, not daring to enter Haerleim itſelf; for the town was very jealous, having impriſoned and apprehended divers perſons who came from other parts for the ſame purpoſe. They ſtaid till they had ſpent the whole 1000 merks in gifts and expences; ſo as the King was fain to ſend 500

marks more, Mr. Turnour having written to the King that he had almoſt done his work; a bargain (as he ſaid) being ſtruck betwixt him and two Hollanders, for bringing off one of the under-workmen, whoſe name was *Frederick Corſells* (or rather *Corſellis*), who late one night ſtole from his fellows in diſguiſe into a veſſel prepared before for that purpoſe; and ſo, the wind favouring the deſign, brought him ſafe to London. It was not thought ſo prudent to ſet him on work at London: but, by the Archbiſhop's means (who had been vice-chancellor and afterwards chancellor of the univerſity of Oxon), Corſellis was carried with a guard to Oxon; which guard conſtantly watched, to prevent Corſellis from any poſſible eſcape, till he had made good his promiſe in teaching them how to print. So that at Oxford Printing was firſt ſet up in England, which was before there was any printing-preſs or printer in France, Spain, Italy, or Germany, except the city of Mentz, which claims ſeniority, as to printing, even of Haerleim itſelf, calling her city, *Urbem Moguntinam Artis Typographicæ Inventricem Primam*, though it is known to be otherwiſe; that city gaining the Art by the brother of one of the workmen of Haerleim, who had learnt it at home of his brother, and after ſet up for himſelf at Mentz. This preſs at Oxon was at leaſt ten years before there was any printing in Europe, except at Haerleim and Mentz, where it was but newly-diſcovered. This preſs at Oxford was afterwards found inconvenient to be the ſole printing-place of England; as being too far from London and the ſea. Wherefore the king ſet up a preſs at St. Alban's, and another in the city of Weſtminſter, where they printed ſeveral books of *divinity and phyſic*; *for the king* (for reaſons beſt known to himſelf and council) *permitted then no law-books to be printed*; nor did any printer exerciſe this Art, but only ſuch as were the king's ſworn ſervants; *the king himſelf having the price and emolument for printing books*. By this means, the Art grew ſo famous, that *anno primo* Rich. III. c. 9. when an act of parliament was made for reſtraint of aliens for uſing any handicrafts here (except as ſervants to natives), a ſpecial proviſo was inſerted, that ſtrangers might bring in printed or written books to ſell at their pleaſure, and exerciſe the Art of Printing here, notwithſtanding that act: ſo that, in that ſpace of 40 or 50 years, by the indulgence of Edward IV. Edward V. Richard III. Henry VII. and Henry VIII. the Engliſh proved ſo good proficients in Printing, and grew ſo numerous, as to furniſh the kingdom with books; and ſo ſkilful, as to print them as well as any beyond the ſeas; as appears by the act 25 Hen. VIII. c. 15, which abrogates the ſaid proviſo for that reaſon. And it was further enacted in the ſaid ſtatute, that if any perſon bought foreign books bound, he ſhould pay 6s. 8d. per book. And it was further provided and enacted, that in caſe the ſaid printers or ſellers of books were unreaſonable in their prices, they ſhould be moderated by

the lord chancellor, lord treaſurer, the two lords chief juſtices, or any two of them: who alſo had power to fine them 3s. 4d. for every book whoſe price ſhould be enhanced. But when they were by charter incorporated with *bookinders, bookſellers, and founders of letters*, 3 and 4 Philip and Mary, and called, *The Company of Stationers*—they reſiſted the power that gave them life, &c.—Queen Elizabeth, the firſt year of her reign, granted by patent, *the privilege of ſole printing all books that touch or concern the common laws of England*, to Tottel, a ſervant to her majeſty, who kept it entire to his death; after him, to one Yeſt Weirt, another ſervant to her majeſty; after him, to Weight and Norton; and after them, King James granted the ſame privilege to More, one of the ſignet; which grant continues to this day, &c.

From the authority of this record, all our later writers declare Corſellis to be the firſt printer in England; as likewiſe Mr. Anthony Wood, the learned Mr. Maittaire, Palmer, and one John Bagford, an induſtrious man, who had publiſhed propoſals for an Hiſtory of Printing (Phil. Tranſ. for April, 1707). But Dr. Middleton has called in queſtion the authenticity of this account, and has urged ſeveral objections to it, with the view of ſupporting Caxton's title to the precedency with reſpect to the introduction of the Art into this country. Atkins, who by his manner of writing ſeems to have been *a bold and vain man*, might poſſibly be *the inventor*: for he had an intereſt in impoſing it upon the world, in order to confirm the argument of his book, that "*Printing was of the prerogative royal*;" in oppoſition to the *Company of Stationers*, with whom he was engaged in an expenſive ſuit of law, in defence of the *king's patents*, under which he claimed *ſome excluſive powers of printing*. For he tells us, p. 3, "That, upon conſidering the thing, he could not but think that a public perſon, more eminent than a mercer, and a public purſe, muſt needs be concerned in ſo public a good: and the more he conſidered, the more inquiſitive he was to find out the truth. So that he had formed his hypotheſis before he had found his record; which he publiſhed, he ſays, as a friend to truth; not to ſuffer one man to be entitled to the worthy atchievements of another; and as a friend to himſelf, not to loſe one of his beſt arguments of entitling the king to this Art." But, if Atkins was not himſelf the contriver, he was impoſed upon at leaſt by ſome more crafty; who imagined that his intereſt in the cauſe, and the warmth that he had ſhewed in proſecuting it, would induce him to ſwallow for genuine whatever was offered of the kind.

It may be aſked, by way of reply, is it likely that Mr. Atkins would dare to *forge* a record, to be laid before the king and council, and which his adverſaries, with whom he was at law, could diſapprove?—He ſays, he received this hiſtory from a perſon of honour, who was ſome time keeper of the Lambeth Li-

brary. It was eaſy to have confuted this evidence, if it was falſe, when he publiſhed it, April 25, 1664. John Bagford (who was born in England, 1651, and might know Mr. Atkins, who died in 1677), in his *Hiſtory of Printing at Oxford*, blames thoſe who doubted of the authenticity of the Lambeth MS.; and tells us that he knew Sir John Birkenhead had an authentic copy of it, when in 1665 [which Bagford by ſome miſtake calls 1664, and is followed in it by Meerman] he was appointed by the Houſe of Commons to draw up a bill relating to the exerciſe of that Art. This is confirmed by the Journals of that Houſe, Friday, October 27, 1665, Vol. VIII. p. 622. where it is ordered that this Sir John Birkenhead ſhould carry the bill on that head to the Houſe of Lords, for their conſent. The Act was agreed to in the Upper Houſe on Tueſday, October 31, and received the Royal Aſſent on the ſame day: immediately after which, the Parliament was prorogued. See *Journal of the Houſe of Lords*, Vol. XI. p. 700. It is probable then, that, after Mr. Atkins had publiſhed his book in April 1664, the Parliament thought proper, the next year, to enquire into *the right of the king's prerogative*; and that Sir John Birkenhead took care to inſpect the original, then in the cuſtody of Archbiſhop Sheldon; and, finding it not ſufficient to prove what Mr. Atkins had cited for, made no report of the MS. to the Houſe; but only moved, that the former law ſhould be renewed. The MS. was probably never returned to the proper keeper of it; but was afterwards burnt in the fire of London, September 13, 1666. That Printing was practiſed at Oxford, was a prevailing opinion long before Atkins. Bryan Twyne, in his *Apologia pro Antiquitate Academiæ Oxonienſis*, publiſhed 1608, tells us, it is ſo delivered down in *antient writings*; having heard, probably, of this Lambeth MS. And King Charles I. in his letters patent to the Univerſity of Oxford, March 5, in the eleventh of his reign, 1635, mentions Printing as brought to Oxford from abroad. As to what is objected, "that it is not likely that the preſs ſhould undergo a ten or eleven years ſleep, viz. from 1468 to 1479," it is probably urged without a foundation. Corſellis might print ſeveral books without date or name of the place, as Ulric Zell did at Cologn, from 1467 to 1473, and from that time to 1494. Corſellis's name, it may be ſaid, appears not in any of his publications; but neither does that of Joannes Peterſhemis. See Meerman, vol. I. p. 34; vol. II. p. 21—27, &c.

Further, Shakeſpeare, who was born in 1564, and died 1616, in the Second Part of Henry VI. act iv. ſc. 7. introduces the rebel John Cade, thus upbraiding Lord Treaſurer Say: "Thou haſt moſt traitorouſly corrupted the youth of the realm, in creating a grammar-ſchool: and whereas, before, our forefathers had no other book but the ſcore and the tally, thou haſt cauſed Printing to be uſed; and, contrary to the king, his crown, and

dignity, thou haſt built a paper-mill." Whence now had Shakeſpeare this accuſation againſt Lord Say? We are told in the *Political Regiſter*, vol. ii. p. 231. ed. Lond. 1724, that it was from Fabian, Pol. Vergel, Hall, Hollingſhed, Grafton, Stow, Speed, &c. But not one of theſe aſcribes Printing to the reign of Henry VI. On the contrary, Stow, in his Annals, printed at London, 1560, p. 686, gives it expreſsly to William Caxton, 1471. "The noble ſcience of Printing was about this time found in Germany at Magunce, by one John Guthumburgus, a knight. One Conradus an Almaine brought it into Rome. William Caxton of London, mercer, brought it into England about 1471, and firſt practiſed the ſame in the Abbie of St. Peter at Weſtminſter; after which time it was likewiſe practiſed in the Abbies of St. Auguſtine at Canterburie, Saint Albans, and other monaſteries of England." What then ſhall we ſay, that the above is an anachroniſm arbitrarily put into the mouth of an ignorant fellow out of Shakeſpeare's head? We might believe ſo, but that we have the record of Mr. Atkins confirming the ſame in king Charles II.'s time. Shall we ſay, that Mr. Atkins borrowed the ſtory from Shakeſpeare, and publiſhed it with ſome improvements of money laid out by Henry VI. from whence it might be revived by Charles II. as a prerogative of the crown? But this is improbable, ſince Shakeſpeare makes Lord Treaſurer Say the inſtrument of importing it, of whom Mr. Atkins mentions not a word. Another difference there will ſtill be between Shakeſpeare and the Lambeth MS.; the poet placing it before 1449, in which year Lord Say was beheaded; the MS. between 1454 and 1459, when Bourchier was archbiſhop. We muſt ſay then, that Lord Say firſt laid the ſcheme, and ſent ſome one to Haerleim, though without ſucceſs; but after ſome years it was attempted happily by Bourchier. And we muſt conclude, that as the generality of writers have overlooked the invention of Printing at Haerleim with *wooden* types, and have aſcribed it to Mentz, where *metal* types were firſt made uſe of; ſo in England they have paſſed by CORSELLIS (or the firſt *Oxford Printer*, whoever he was), who printed with *wooden* types at Oxford, and only mentioned *Caxton* as the original artiſt, who printed with *metal* types at Weſtminſter. See Meerman, vol. ii. p. 7, 8.

The fact is laid quite wrong as to time—near the end of Henry VIth's reign, in the very heat of the civil wars; when it is not credible that a prince, ſtruggling for his life as well as his crown, ſhould have leiſure or diſpoſition to attend to a project that could hardly be thought of, much leſs executed, in times of ſuch calamity. The printer, it is ſaid, was graciouſly received by the king, made one of his ſworn ſervants, and ſent down to Oxford with a guard, &c. all which muſt have paſſed before the year 1459; for Edward IV. was proclaimed in London, in the end of it, according to our computation, on the 4th of March,

and crowned about the Midſummer following; and yet we have no fruits of all this labour and expence until near ten years after, when the little book, before deſcribed, is ſuppoſed to have been publiſhed from that preſs.

Secondly; the ſilence of Caxton, concerning a fact in which he is ſaid to be a principal actor, is a ſufficient confutation of it: for it was a conſtant cuſtom with him, in the prefaces or concluſions of his works, to give an hiſtorical account of all his labours and tranſactions, as far as they concerned the publiſhing and printing of books. And, what is ſtill ſtronger, in the continuation of the *Polychronicon*, compiled by himſelf, and carried down to the end of Henry VIth's reign, he makes no mention of the expedition in queſt of a printer; which he could not have omitted had it been true: whilſt in the ſame book he takes notice of the invention and beginning of Printing in the city of Mentz.

There is a further circumſtance in Caxton's hiſtory, that ſeems inconſiſtent with the record; for we find him ſtill beyond ſea, about twelve years after the ſuppoſed tranſaction, learning with great charge and trouble the Art of Printing: which he might have done with eaſe at home, if he had got Corſellis into his hands, as the recorder imports, ſo many years before; but he probably learnt it at Cologn, where he reſided in 1471, and where books had been firſt printed with a date the year before.

It is ſtrange, that the learned commentators on our great dramatic poet, who are ſo minutely particular upon leſs important occaſions, ſhould every one of them, Dr. Johnſon excepted, paſs by this curious paſſage, leaving it entirely unnoticed. And how has Dr. Johnſon trifled, by ſlightly remarking, "that Shakeſpeare is a little *too early* with this accuſation!" The great critic had undertaken to decipher obſolete words, and inveſtigate unintelligible phraſes; but never, perhaps, beſtowed a thought on Caxton or Corſellis, on Mr. Atkins, or the authenticity of the Lambeth Record. But, independent of the record altogether, the book ſtands firm as a monument of the exerciſe of Printing in Oxford, ſix years older than any book of Caxton's with a date.

* Our firſt printers, in thoſe days of ignorance, met with but ſmall encouragement; they printed but few books, and but few copies of thoſe books. In after-times, when the ſame books were reprinted more correctly, thoſe firſt editions, which were not as yet become curioſities, were put to common uſes. This is the reaſon that we have ſo few remains of our firſt printers. We have only four books of Theodoric Rood, who ſeems by his own verſes to have been a very celebrated printer. Of John Lettou-William de Machlinia, and the School-maſter of St.

* Denis Annalium Typographicorum Maittarii Supplementum, 2 vol. 4to. — — — — Vien. 1789.

Alban's, we have ſcarce any remains. If this be conſidered, it will not appear impoſſible that our printer ſhould have followed his buſineſs from 1468 to 1479, and yet time have deſtroyed his intermediate works. But, ſecondly, We may account ſtill another way for this diſtance of time, without altering the date. The civil wars broke out in 1469: this might probably oblige our Oxford printer to ſhut up his preſs; and both himſelf and his readers be otherwiſe engaged. If this were the caſe, he might not return to his work again till 1479; and the next year, not meeting with that encouragement he deſerved, he might remove to ſome other country with his types.

Dr. Middleton concludes with apologiſing for his "ſpending ſo much pains on an argument ſo inconſiderable, to which he was led by his zeal to do a piece of juſtice to the memory of our worthy countryman William Caxton; nor ſuffer him to be robbed of the glory, ſo clearly due to him, of having firſt imported into this kingdom an art of great uſe and benefit to mankind: a kind of merit, that, in the ſenſe of all nations, gives the beſt title to true praiſe, and the beſt claim to be commemorated with honour by poſterity." The fact, however, againſt which he contends, but which it ſeems impoſſible to overturn, does by no means derogate from the honour of Caxton, who, as has been ſhown, was the firſt perſon in England that practiſed the Art of Printing with *jufile types*; and conſequently the firſt who brought it to perfection; whereas Corſellis printed with *ſeparate cut types in wood*, being the only method which he had learned at Haerleim.

Into this detail, therefore, I have been led, not ſo much by the importance of the queſtion, as on account of ſeveral anecdotes connected with it, which ſeemed equally calculated to ſatisfy curioſity and afford entertainment. Caxton had been bred very reputably in the way of trade, and ſerved an apprenticeſhip to one Robert Large, a mercer; who, after having been ſheriff and lord mayor of London, died in the year 1441, and left, by will, as may be ſeen in the Prerogative Office, XXIIII merks to his apprentice, William Caxton—a conſiderable legacy in thoſe days, and an early teſtimonial of his good character and integrity. From the time of his maſter's death, he ſpent the following thirty years beyond ſea, in the buſineſs of merchandiſe: where, in the year 1464, we find him employed by Edward IV. in a public and honourable negotiation, jointly with one Richard Whitehill, eſq; to tranſact and conclude a treaty of commerce between the King and his brother-in-law the Duke of Burgundy, to whom Flanders belonged. The commiſſion ſtyles them, *Ambaſſiatores, Procuratores, Nuncios, & Deputatos Speciales*; and gives to both or either of them full powers to treat, &c.

Whoever turns over his printed works, muſt contract a reſpect for him, and be convinced that he preſerved the ſame character through life, of an honeſt, modeſt man; greatly induſ-

trious to do good to his country, to the beſt of his abilities, by ſpreading among the people ſuch books as he thought uſeful to religion and to good manners, which were chiefly tranſlated from the French. The novelty and uſefulneſs of his Art recommended him to the ſpecial notice and favour of the Great; under whoſe protection, and at whoſe expence, the greateſt part of his works were publiſhed. Some of them are addreſſed to King Edward IV. his brother the Duke of Clarence, and their ſiſter the Ducheſs of Burgundy; in whoſe ſervice and pay he lived many years before he began to print, as he often acknowledges with great gratitude. He printed likewiſe for the uſe, and by the expreſs order, of Henry VII, his ſon Prince Arthur, and many of the principal nobility and gentry of that age. It has been generally aſſerted and believed, that all his books were printed in the abbey of Weſtminſter; yet we have no aſſurance of it from himſelf, nor any mention of the place before the year 1477: ſo that he had been printing ſeveral years, without telling us where.

There is no clear account left of Caxton's age, but he was certainly very old, and probably above fourſcore, at the time of his death. In the year 1471, he complained of the infirmities of age creeping upon him, and feebling his body; yet he lived twenty-three years after, and purſued his buſineſs with extraordinary diligence, in the abbey of Weſtminſter, until the year 1494, in which he died; not in the year following, as moſt writers affirm. This appears from ſome verſes at the end of a book, called Hilton's Scale of Perfection, printed in the ſame year:—

Infynite laud with thankynges many folde
I yelde to God me ſocouryng with his grace
This boke to finyſhe whiche that ye beholde
Scale of Perfeccion calde in every place
Whereof the auctor Walter Hilton was
And Wynkyn de Worde this hath ſett in print
In William Caxtons hows ſo fyll the caſe,
God reſt his ſoule. In joy ther mot it ſtynt.
Impreſſus anno ſalutis MCCCCLXXXXIIII.

Notwithſtanding he printed for the uſe of Edward VI. and Henry VII. there are no grounds for the notion which Palmer takes up, that the firſt printers, and particularly Caxton, were ſworn ſervants and printers to the crown; for Caxton gives not the leaſt hint of any ſuch character or title: however, it ſeems to be inſtituted not long after his death; for of his two principal workmen, Richard Pynſon and Wynkyn de Worde, the one was made printer to the king, the other to the king's mother, the lady Margaret. Pynſon gives himſelf the firſt title in the Imitation of the Life of Chriſt, printed by him at the command

of Lady Margaret, who had tranſlated the fourth book of it from the French, 1504; and Wynkyn de Worde aſſumes the ſecond in the Seven Penitential Pſalms, expounded by Biſhop Fiſher, and printed anno 1509.

The fact is ſtrong, not only in what in ordinary caſes paſſes for certain evidence of the age of books; but in this, there are ſuch oppoſite teſtimonies to balance it, and ſuch circumſtances to turn the ſcale, that, to ſpeak freely, makes the date in queſtion to have been falſified originally by the printer, either by deſign or miſtake, and an X to have been dropt or omitted in the age of its impreſſion.

This inſtance, with others equally ſtrong that might be adduced, ſhews the conjecture to be well founded; with regard to the probability of it, the book itſelf affords ſufficient proof; for, not to inſiſt on what is of far leſs conſequence, the neatneſs of the letter, uniformity of the page, &c. above thoſe of Caxton, it has one mark that puts the matter out of doubt, and makes it even certain, viz. the uſe of ſignatures, or letters of the alphabet placed, at the bottom of the page, to ſhew the ſheets and leaves of each book—an improvement contrived for the direction of the bookbinders; which yet was not practiſed or invented at the time when this book is ſuppoſed to be printed; for we find no ſignatures in the books of Fauſt or Schoëffer at Mentz, nor in the more improved and beautiful impreſſions of John de Spira, and Jenſon, at Venice, until ſeveral years later. There is a book in the public library at Cambridge that ſeems to fix the very time of their invention, at leaſt in Venice; the place where the Art itſelf received the greateſt improvements: *Baldi Lectura ſuper Codic. &c.* printed by Jo. de Colonia and Jo. Manthen de Gherretzem, anno M.CCCC.LXXIIII. It is a large and fair volume in folio, without ſignatures, until about the middle of the book, in which they are firſt introduced, and ſo continued forward: which makes it probable, that the firſt thought of them was ſuggeſted during the time of the impreſſion. They were uſed at Cologn, anno 1475; at Paris, 1476; by Caxton, not before 1480; but if the diſcovery had been brought into England, and practiſed at Oxford twelve years before, it is not probable that he would have printed ſo long at Weſtminſter without them.

What further confirms the opinion is, that from the time of the pretended date of this book, anno 1468, we have no other fruit or production from the preſs at Oxford for eleven years next following; and it cannot be imagined that a preſs, eſtabliſhed with ſo much pains and expence, could be ſuffered to lie ſo long idle and uſeleſs: whereas, if a conjecture be admitted, all the difficulties that ſeem inſuperable and inconſiſtent with the ſuppoſed era of Printing there, will vaniſh at once. For, allowing the book to have been printed ten years later, anno 1478, then the uſe of ſignatures can be no objection; a foreign

printer might introduce them; Caxton follow his example; and the courſe of Printing and ſequel of books publiſhed from Oxford will proceed regularly:

Expoſicio Sancti Jeronimi in Simbolum Apoſtolorum, Oxon. 1478
Leonardi Aretini in Ariſt. Ethic Comment. - ib. 1479
Ægidius de Roma, &c. de peccato originali, - ib 1479
Guido de Columna de Hiſtoria Trojana, per T. R. ib. 1480
Alexandri ab Hales, &c. expoſitio ſuper 3 Lib. de Anima, per me Theod. Rood, - - - - ib. 1481
Franc. Aretini Oratoris Phalaridis Epiſt. e Græco in Latin. Verſio. Hoc opuſculum in Alma Univerſitate Oxoniæ, a natali Chriſtiano ducenteſima & nonageſima ſeptima Olympiade feliciter impreſſum eſt. That is, *ann.* 1485
This is the only book dated by olympiads.

After this colophon, are found the following verſes:

Hoc Theodoricus Rood quem Collonia miſit
Sanguine Germanus nobile preſſit opus.
Atque ſibi ſocius Thomas fuit Anglicus Hunte
Dii dent ut Venetos exuperare queant.
Quam Jenſon Venetos docuit Vir Gallicus artem
Ingenio didicit terra Britannia ſuo
Celatos Veneti nobis tranſmittere libros
Cedite, nos aliis vendimus, O Veneti,
Quæ fuerat vobis ars primum nota Latini.
Eſt eadem nobis ipſa reperta premens.
Quamvis ſejunctos toto canit orbe Britannos
Virgilius placet his lingua Latina tamen.

Tractatus brevis & utilis de Originali Peccato. Editus a Fratre Ægidio Romano, Ordinis Fratrum Heremitarum Sancti Auguſtinio Impreſſus & finitus Oxonie, *a Navitate Domini,* — — — — 1479

This book is a very great rarity, repreſented to be the firſt that was printed at Oxford, in a catalogue of the firſt printed books at the end of Pancirollus; but it may be the ſecond or third That title above, taken from the colophon, at the end, is printed with red ink; and there is nothing more of that colour throughout the book, than a little daſh of an ornament at the beginning of the firſt letter. The work is divided into ſix chapters; but the firſt letter of every chapter is left out, which ſhould be a capital. It is printed on a good thick paper, with a ſhort, ſtrong, legible letter, much like the German caſt; has ſignatures at bottom, which I think is ſomewhat earlier than Caxton had them; but no words of direction there, or numbers of the pages at top. Moreover, this printer uſed ſeveral marks

and letters of abbreviation, and ſeveral combined letters; few ſtops, and they commonly ill ſhapen points.

Theſe are all the books printed at Oxford, before 1500, that have hitherto made their appearance. Vid. *Herbert's Ames*, vol. 1. 4to.

Theodoric Rood, it appears, came from Cologn, where Caxton had reſided many years, and inſtructed himſelf in the Art of Printing; and probably might have been the means of bringing over Rood, or ſome other printer, a year or two before (if there really was any ſuch), to be employed at Oxford. The obſcure tradition of this fact gave riſe to the fiction of the record. But however this be, it ſeems pretty clear, that Caxton's being ſo well known at Cologn, and his ſetting up a preſs at home immediately after his return from that place, which could hardly be a ſecret to Rood, muſt be the ground of the compliment paid to our country, and the very thing referred to in the verſes.

Beſides this early printing at Oxford, there are ſeveral proofs of the uſe of it, about the ſame time, in the city of London, with the names of the firſt printers there, viz. John Lettou and William de Machlinia. Their productions were on a rude and coarſe Gothic character, more rude than Caxton's; and, from both theſe printers in partnerſhip, may be ſeen the firſt edition of Littleton's Tenures, printed at London, in a ſmall folio, without date; which his great commentator, the Lord Chief Juſtice Coke, had not ſeen or heard of; for, in the preface to his Inſtitutes, he ſays, that this work was not publiſhed in print either by Judge Littleton himſelf, or Richard his ſon; and that the firſt edition that he had ſeen was printed at Roan, in Normandy, *ad inſtanciam Richardi Pynſon*, printer to King Henry VIII. Vid. Preface to Hargrave and Butler's Coke upon Littleton.

Bartholomeus de Proprietatibus Rerum, tranſlated by Treviſa, *wooden cuts*, CAXTON's mark, 2 vols. is ſuppoſed to be the firſt book printed in England, upon paper made here. It is by Wynkyn de Worde, about 1494. The under verſe, which is part of the prōcmium to the book, favours a preſumption that it is printed on the firſt paper made in England.

"And alſo of your charity call to remembrance
The ſoul of W. Caxton firſt printer of this boke
In Laten Tonge at Colcyn, himſelf to avance
That every well diſpoſy'd man may thereon loke
And John Tate the Younger, joye mote he broke
Whiche late hath in Englande do make this paper thynne
That now in our Engliſh this boke is prynted inne."

Mr. Caxton's firſt performances are very rude and barbarous. He uſed a letter reſembling the hand-writing then in

uſe. His d, at the end of a word, is very ſingular. He uſed the characteriſtics which we find in Engliſh manuſcripts before the Conqueſt. Inſtead of commas and periods, he uſed an oblique ſtroke, thus /, which the Dutch printers do to this day in their Gothic impreſſions. His letter was peculiar, and eaſily known, being a mixture of Secretary and Gothic. Like other printers of his time, he never uſed any direction or catch-word, but placed the ſignatures where that now ſtands: and rarely numbered his leaves, and never his pages. In moſt of his books he only printed, as the cuſtom then was, a ſmall letter at the beginning of the chapters, to intimate what the initial or capital letter ſhould be, and left that to be made by the illuminator, who wrote it with a pen, with red, blue, or green ink; but in ſome of his books he uſed two-line letters of a Gothic kind. As he printed long before the preſent method of adding the errata at the end of books was uſed, his extraordinary exactneſs obliged him to take a great deal more pains than can eaſily be imagined; for, after a book was printed off, his method was to reviſe it, and correct the faults with red ink. This being done to one copy, he then employed a proper perſon to correct the whole impreſſion.

His books are printed on paper made of the paſte of linen rags, very fine and good, and not unlike the thin vellum on which they uſed to write their books at that time. No exact period has been hitherto fixed on for this invention; yet the learned Dean Prideaux informs us, that he had ſeen a regiſtration of ſome acts of John Cranden, prior of Ely, made on paper, which bears date in the fourteenth year of King Edward II. that is, A. D, 1320; and, that in the Biſhop's regiſtry at Norwich, there is a regiſter book of wills, all made of paper, wherein regiſtrations are made, which bear date ſo far back as 1370; juſt an hundred years before the time that Mr. Ray ſaid the uſe of it began in Germany.

Mr. Newcourt's *Repertorium*, vol. 1, p. 721, is very particular. It is as follows: "St. Anne's, an old chapel, over againſt which the Lady Margaret, mother to King Henry VII. erected an alms-houſe for poor women, which is now turned into lodgings for ſinging-men of the college. The place wherein this chapel and alms-houſe ſtood, was called the Eleemoſinary, or Almonry, now corruptly the Ambry [Aumbry], for that the alms of the abbey were there diſtributed to the poor; in which the Abbot of Weſtminſter erected the firſt preſs for book-printing that ever was in England, about the year of Chriſt 1471; and where William Caxton, citizen and mercer of London, who firſt brought it into England, practiſed it." This chapel was in a retired place, and free from interruption, and from this, or ſome other chapel, it is ſuppoſed the name of *chapel* has been given to all printing-houſes in England ever ſince. But above all, the famous Joh. Leland, librarian to Henry VIII. who, by

way of honour, had the title of *The Antiquary*, and lived near to Caxton's own time, expreſsly calls him the firſt printer of England, and ſpeaks honourably of his works: and, as he had ſpent ſome time in Oxford, after having firſt ſtudied, and taken a degree at Cambridge, he could hardly be ignorant of the Origin and Hiſtory of Printing in that univerſity. The celebrated Mr. Henry Wharton affirms Caxton to have been the firſt that imported the Art of Printing into England. On whoſe authority the no leſs celebrated M. du Pin ſtyles him likewiſe the firſt printer of England.

To the atteſtation of our hiſtorians, who are clear in favour of Caxton, and quite ſilent concerning an earlier preſs at Oxford, the works of Caxton himſelf add great confirmation: the rudeneſs of the letter, irregularity of the page, want of ſignatures, initial letters, &c. in his firſt impreſſions, give a prejudice at ſight of their being the firſt productions of the Art among us. But beſides theſe circumſtances, notice has been taken of a paſſage in one of his books, that amounts in a manner to a direct teſtimony of it:—"Thus end I this boke, &c. and for as moche as in wrytynge of the ſame my penne is worn, myn hande wery, and myn eyen dimmed with overmoche lokyng on the whit paper:—and that age crepeth on me dayly—and alſo becauſe I have promyſid to dyverce gentilmen and to my frendes to addreſſe to them as haſtely as I myght this ſayd boke, therefore I have practyſed, and lerned at my grete charge and diſpenſe to ordeyne this ſayd boke in prynte after the manner and forme as ye may here ſee, and is not wreton with penne and ynke as other bokes ben to thende that every man may have them attones, for all the bokes of this ſtory, named, the Recule of the Hyſtoryes of Troye, thus emprynted as ye here ſee, were begonne in oon day and alſo finiſhed in oon day," &c. Now this is the very ſtyle and language of the firſt printers, as every body knows who has been at all converſant with old books. Fauſt and Schoeffer, the inventors, ſet the example in their firſt works from Mentz, by advertising the public at the end of each, that they were not drawn or written by a pen (as all books had been before), but made by a new Art and Invention of Printing, or ſtamping them by characters or types of metal ſet in forms. In imitation of whom, the ſucceeding printers, in moſt cities of Europe, where the Art was new, generally gave the like advertiſement.

As this is a ſtrong proof of his being our firſt printer, ſo it is a probable one, that this very book was the firſt of his printing. Caxton had finiſhed the tranſlation of the two firſt books at Cologn, in 1471: and having then good leiſure, reſolved to tranſlate the third at that place: in the end of which we have the paſſage recited before. Now in his other books tranſlated, as this was, from the French, he commonly marks the preciſe time of his entering on the tranſlation, of his finiſhing it, and

of his putting it afterwards into the preſs: which uſed to follow each other with little or no intermiſſion, and were generally completed within the compaſs of a few months; ſo in the preſent caſe, after he had finiſhed the tranſlation, which muſt be in, or ſoon after, 1471, it is not likely that he would delay the impreſſion longer than was neceſſary for the preparing his materials; eſpecially as he was engaged by promiſe to his friends, who ſeem to have been preſſing, and in haſte, to deliver copies of it to them as ſoon as poſſible.

But as in the caſe of the firſt printer, ſo in this of his firſt production, we have a teſtimony likewiſe from himſelf in confirmation of this book; for, in the recital of his works, he mentions it the firſt in order, before the Book of Cheſſe, which ſeems to be a good reaſon for its being the very firſt printed book in England.

It is but juſtice to the memory of Caxton to give him that honour which is ſo clearly due to him, of having firſt introduced into this kingdom, the Art of Typography: the merit of which entitles him to the praiſe and eſteem of poſterity.

As there have been ſome doubts reſpecting the place of Mr. Caxton's birth, I have, in order to clear up that point, ſubjoined his own account of himſelf, from his preface to the Recule of the Hyſtoryes of Troye, tranſlated by him out of the French of Raoul le Fevre:—"When I remember myſelf of my unperfitneſs in both languages. In Fraunce was I never, and was born and lerned myne Engliſh in Kente in the Weeld, where Engliſh is ſpoken broad and rude. I have continued for the moſt part in the countries of Brabant, Flanders, Holland, and Zeland. The Dutcheſſe of Bourgogne, ſiſter of the king of England, when ſhe had ſeen v or vi quairs, found default in myne Engliſh, which ſhe commaunded me to ammand, and to continue and make an end of the reſidue,—whoſe commaund I durſt not diſobey."

All our writers on Printing obſerve, that Caxton diſtinguiſhed the books of his printing by a particular device, conſiſting of the initial letters of his name, with a cypher between, which they interpret to ſtand for 74, and to refer to the firſt year of his printing in England; but it was the opinion of Dr. Middleton, that he began to uſe this cypher near the end of his life, and in his lateſt works. The boke of Eneydos, printed in 1489, was the firſt it appeared in.

The firſt book known to be printed in Engliſh, and by Caxton, is entitled, Recuyel of the Hiſtories of Troye; which, notwithſtanding it was not printed in England; yet being printed by him, and abounding with information, it has been judged adviſeable to begin with it. It was printed in 1471.

His next work was, The Game at Cheſs. The firſt edition has no cuts, but the ſecond a few rude wooden ones. As this was the firſt book printed in England, I ſhall inſert the dedication:—

"To the right noble, right excellent and vertuous Prince George, duc of Clarence, erle of Warwick and Salisburye, grete chamberlayn of Englond, and lentenant of Irelond, oldeſt brother of Kynge Edward, by the grace of God kynge of Englond and of Fraunce; your moſt humble ſervant, William Caxton, amonge other of your ſervantes, ſends unto yow peas, helthe, joye, and victorye upon your enemeys, right high puyſſant an redoubtid prince."

The contents begin thus:—"This book conteyneth iiii trayctes, the firſt trayctec is of the invencion of this play of the cheſſe, and conteyneth iii chapiters," &c. and ends thus:—"And therefore, my right undoubtid lord, I pray Almighty God to ſave the kynge our ſoverain lord, and to give him grace to yſſue as a kynge, and tabounde in all vertues, and to be aſſiſted with all other his lordes, in ſuch wyſe, that his noble royame of Englond may proſper, and habounde in vertues, and that ſyne may be eſchewid, juſtice kept, the royame defended, good men rewarded, malefactors punyſhid, and the ydle peple to be put to labeure, that he, wyth the nobles of the royame, may regne glorioully in conqueringe his inheritaunce, that verray peas and charity may endure in both his royamys, and that merchandiſe may have his courſe, in ſuch wiſe that every man enchew ſynne, and encrece in vertuous occupacions, prayinge your good grace to reſceyue this lityll and ſymple booke, made under the hoje and ſhadowe of your protection, by hym that is your moſt humble ſervant, in grce and thanke. And I ſhall pray Almighty God for your long lyf and welfare, whiche he preſerve, and ſend yow thaccompliſhment of your hye noble, joyous and virtuous deſires, amen. Fyniſshid the laſt day of Marche, the yer of our Lord God a thouſaund foure hondred and LXXIIII." In the ſecond and third chapters it is ſaid, "This game was invented by Philometer the philoſopher, for the correction and inſtruction of a wicked king."

There is one miſtake, however, worth the correcting, that the writers have univerſally fallen into and taken up from each other; that John Iſlip was the abbot who firſt encouraged the Art, and entertained the artiſt in his houſe: whereas you will find, upon enquiry, that he was not made abbot until four years after Caxton's death; and that Thomas Milling was abbot in 1470, made biſhop of Hereford a few years after, and probably held the abbey in commendam in 1485; in which John Eſtney next ſucceeded: ſo that Milling, who was reputed a great ſcholar, muſt have been the generous friend and patron of Caxton, who gave that liberal reception to an Art ſo beneficial to learning.

This ſhews how unſafe it is to truſt to common hiſtory, and how neceſſary to recur to original teſtimonies, where we would know the ſtate of facts with exactneſs. Mr. Echard, at the end of Edward VIth's reign, among the learned of that age, men-

tions William Caxton as a writer of Engliſh hiſtory; but ſeems to doubt whether he was the ſame with the printer of that name. Had he ever looked into Caxton's books, the doubt had been cleared; or had he conſulted his Chronicle of England, which it is ſtrange that an Engliſh hiſtorian could neglect, he would have learnt at leaſt to fix the beginning of the Art of Printing in the Abbey. For further particulars, ſee *Lewis's Life of Caxton.*

Having ſhewn at what time the Art of Printing was introduced and practiſed at Weſtminſter, I ſhall next proceed to London, where John Lettou and William Machlinia ſet up a printing preſs in the year 1480. They are ſuppoſed, by their names, to be foreigners, but of what country is uncertain. It is probable they were encouraged to come over and ſettle here by Caxton, to promote the Art of Typography. They printed ſeparately and in partnerſhip, as may be ſeen by their editions, which are chiefly law. Lettou and Machlinia continued printing no longer than 1483; from which time little is known of them. They printed near All-Hallows church: their letter was a coarſe Gothic one.

Wynkyn de Worde, who was a Dutchman, is ſuppoſed to have come over to England with Caxton, and was his ſervant and journeyman. He ſucceeded Caxton in his printing-houſe, as appears from the firſt productions of his preſs. It is difficult to aſſign the exact time of his coming to England, whether with Frederick Corſellis, or ſome years after. He finiſhed ſome volumes which had been begun by Caxton, viz. the Canterbury Tales, and Hilton's Scale of Perfection. The laſt, Mr. Maittaire dates in the year 1494, and Mr. Bagford in 1465, who gives it as the firſt impreſſion done in Wynkyn de Worde's name. He left Weſtminſter, and ſet up his printing-houſe in Fleet-ſtreet, at the ſign of the Sun, in the pariſh of St. Bride. His firſt edition there is dated anno 1503.

It appears, from the firſt fruits of his preſs, that he was in the habits of intimacy with the learned and noble of this kingdom; for he ſtyled himſelf printer to Margaret, &c. the king's grandame. In the 7th of Henry VII. 1491, he printed the acts of parliament with the king's arms, &c. &c. He printed ſeveral Latin, as well as Engliſh volumes, and continued exerciſing his profeſſion with great reputation, until the year 1533, if not beyond that time. His abilities as a ſcholar were very great, and his morals were pure and untainted; and though he was the immediate ſucceſſor of Caxton, yet his improvements in the Art were ſuperior to his maſter. When he ſet up for himſelf, his firſt care was to cut a new ſet of punches, which he ſunk into matrices, and caſt ſeveral ſorts of printing letter, which he afterwards uſed.

Wynkyn de Worde gave a great ſcope to his fancy, and formed ſuch a variety of ſorts and ſizes of letter, that, for ſeveral years after him, none of his ſucceſſors attempted to imitate him

therein. If he was the manual operator in cutting and casting in his own foundry, it is an incredible improvement which he made to the Art: but, if he was furnished with his letter from any of the printers abroad, notwithstanding it robs him of the glory of the types, yet his excellent method of disposition, composition, and press-work, shews him to have far excelled his master, and even to rival any of his contemporaries abroad. There is one circumstance that induces many to think that he was his own letter-founder; which is, that in some of his first printed books the very letter he made use of, is the same used by all the printers in London at this time; and is conjectured to be struck from his punches.

In his Gothic and Roman letter, he fell in with the custom of those times, by using abbreviations, even in his small-sized letter. He was the first printer in England that used the very small-bodied letter; and he was fond even to the very last of using his master Caxton's cypher, a specimen of which is given in Ames, vol. 1.

Wynkyn de Worde was a member of the Stationers' Company, yet there does not appear to have been any charter granted them before that of Philip and Mary, anno 1556. He was also of the brotherhood of our Lady's Assumption. In the year 1471, when Caxton printed the Recule of the Hystoryes of Troye, De Worde, it is supposed, was about fifteen; if so, he was seventy-eight years old when he died. He made his will, as may be seen in the Prerogative-office, on the 5th of June, 1534, and died not long after. He writes himself Citizen and Stationer of London. He commends his soul to God and the blessed St. Mary, and his body to be buried in the parochial church of St. Bride, in Fleet-street, before the high altar of St. Katharine.

Richard Pinson, alias Pynson, was instructed by Caxton, as well as Wynkyn de Worde; and, having become a good workman, went and set up a press of his own at Temple Bar, as the inscription of his first works shews. The friendship which he had contracted with De Worde whilst these two wrought under Caxton, was so far from being disturbed by any emulation or rivalship, that it continued to their death. He is said to be born in Normandy, and appears to have been an early servant to Caxton, whom he calls in his edition of Chaucer's Canterbury Tales, (without a date, and said to be his first work) *his worshipful master*; and informs the reader, that this book had been diligently overseen and duly examined by his politic reason and oversight. He was in such esteem with the Lady Margaret, King Henry VIIth's mother, and other great personages, that he printed for them all his life-time, and obtained a patent from King Henry VII. to be his printer, as appears, anno 1500, or before; possibly joined with William Faques in the same patent, who was also the king's printer the same year; but the patent has not yet appeared, notwithstanding it has been diligently

ſought for. That he had a correſpondence, is plain from his employing William Tailleur, a printer, at Roan, to print ſome pieces of law; as the laws a little before that time were made in the Norman French tongue, until the beginning of Henry VIIth's reign. And probably the reaſon why he ſent them to be printed was, that they, underſtanding the language better, might be capable of printing it more correctly. However, he had ſuch helps afterwards, that all ſtatutes, &c. were printed here at home. He produced many editions from his preſs, which were alſo printed by his friend, Wynkyn de Worde, who ſurvived him about ſix years. It was cuſtomary with him to have devices of various kinds ſtamped on the covers of his impreſſions.

This great printer died in the year 1529; when Thomas Barthelet ſucceeded him as king's printer.

The firſt book, with a date, printed by him, anno 1493, was a Compendious Treatiſe Dialogue of Dives and Pauper; wherein is the following remarkable paſſage of fair Roſamond: "We rede that in Englonde was a kinge that had a concubyne, whoſe name was Roſe, and for her grete bewte he cleped hyr *Roſe-amunde*, that is to ſay, Roſe of the Worlde; for him thought that ſhe paſſed al women in bewte. It befel that ſhe died, and was buried whyle the kinge was abſent, and whanne he came ayen, for grete love that he had to hyr, he would ſe the bodie in the graue, and whanne the graue was opened there ſat an orrible tode upon hyr breſte, bytween hyr teetys, and a foule adder bigirt her bodie aboute the midle, and ſhe ſtank ſo that the kynge ne non other, might ſtonde to ſe the orrible ſight. Thanne the kynge dyde ſhette agen the graue, and dyde wryte theſe two veerſis upon the graue,

"*Hic jacet in tumba Roſa mundi, non Roſa-munda;*
Non redolet, ſed olet, quæ redolere ſolet," &c.

Julian Notary dwelt at ſeveral places; but as he printed ſome time at Weſtminſter, in 1500, I place him next after Pinſon. He printed in France before he practiſed in England. In 1503, he dwelt in St. Clement's pariſh, without Temple-bar. In 1515, he lived in St. Paul's Church-yard, near the weſt door, by my Lord of London's palace, at the ſign of the Three Kings.

William Faques was the king's printer, and probably joined in the ſame patent with Pinſon. They both printed the act of parliament made in the 19th of King Henry VII. 1503, and ſtyled themſelves in each, printers to the king. How long he had printed before, or continued after, does not appear, but his books ſhew him to have been an excellent workman, and that he lived within St. Helen's.

Henry Pepwell is ſuppoſed to have been only a bookſeller, in St. Paul's Church-yard, and ſold foreign books for merchants and others; for there were many books printed abroad about

this time, and a good while after, that were to be had at the ſign of the Trinity, in St. Paul's Church-yard. He was a citizen and ſtationer of London, had a wife and children, and for a ſervant, Michael Lobley, a printer. Pepwell ſeems to have been rigidly attached to the Roman Catholic religion throughout his whole life; and an uſeful man for Stokeſlaye, biſhop of London, who ſucceeded Cuthbert Tunſtall. His firſt impreſſion appeared in 1502: he made his will, Sept. 11, 1539; in which he gives his ſoul to the bleſſed lady, Mary, mother of Chriſt, and his body to be buried in the pariſh church of St. Faith (under St. Paul's), nigh the high altar; and to Bermondſey, where he was born, a printed maſs-book, the price of 5s. to pray for his ſoul. He made his wife, Urſula, and his children, executors.

Towards the end of Henry VIIth's reign, beſides the books that were printed at home, there were ſeveral printed for us abroad, by the encouragement of Engliſh merchants, and others, as they found their account in it. Among others, was Mr. Bretton, a merchant of London, who encouraged the printing books abroad, for our uſe, but his own profit and advantage. He bore the character of a faithful and honeſt man, as appears by the books printed at his expence.

In 1506, there were ſold, at the ſign of the Trinity in St. Paul's Church-yard, ſeveral of the prayer-books in Engliſh.

John Skot, or Scott, (for he printed his name both ways) is ſuppoſed to have learned the Art of Wynkyn de Worde, or Pinſon, becauſe his firſt work ſeems to be printed on the ſame letter, and much reſembles the preſs-work of De Worde and Pinſon, and was publiſhed in 1521, when he lived without Newgate, in St. Pulker's pariſh. He removed into St. Paul's Church-yard in 1534. He alſo lived in George-alley without Biſhopſgate, in St. Botolph's pariſh.

Thomas Godfray, anno 1510, dwelt at Temple-Bar; printed a great many books without date, and continued in buſineſs until 1532.

John Raſtell, a gentleman well educated, and probably brought up to the law, who received his education in the univerſity of Oxford, was born in London. He ſet up a preſs in 1517; which, at that time, was eſteemed a profeſſion fit for a ſcholar or ingenious man. Being diſtinguiſhed for his piety and learning, he became intimate with Sir Thomas More, and married his ſiſter Elizabeth; he was zealous for the catholic cauſe, and a great oppoſer of the proceedings of Henry VIII.

As for the book of law-terms, ſaid by Bale to be written by Raſtell, it is erroneous, for it was written by his ſon William, anno 1565.

He died at London, in 1536; leaving behind him iſſue, William Raſtell before mentioned, and John Raſtell a juſtice of peace, who had a daughter named Elizabeth, the wife of Robert Laugher, LL.D. chancellor of the dioceſe of Exeter.

There were, it is probable, two families of the Raſtells about this time, which makes it difficult, in many places, to diſtinguiſh one from the other. It is plain that William Raſtell, of St. Bride's pariſh in London, in the year 1530, and in the life-time of John, was a very noted printer of law-books. This family exiſted ſome time before the Raſtells mentioned by Mr. Wood.

He printed the firſt abridgment of the Engliſh Statutes which was done in the Engliſh tongue, 11th Hen. VIII. It is in 8vo. and dated 1519. This tranſlation contains ſeveral antient ſtatutes, ordinances, &c. not extant in any edition of the ſtatutes at large. It appears from a note in the *Law Catal.* that John Raſtell was father of W. Raſtell, juſtice of K. B. and brother-in-law of Sir. Tho. More. Vid. Ames, vol. 1, p. 331.

Robert and William Copland; the firſt was ſervant to Wynkyn de Worde, as appears by his prologue to the Knight of the Swan, and by the will of Wynkyn de Worde, wherein he was a legatee. Whether he was one of Caxton's ſervants is uncertain; but be that as it will, he was one of the earlieſt printers, beſides ſtationer and bookſeller, as well as tranſlator and author. This may be obſerved from ſeveral of his books; and that he chiefly dwelt in Fleet-ſtreet, at the ſign of the Roſe Garland, to 1541: in which year, under Robert Wyer, he is mentioned. He brought up his ſon William to the ſame buſineſs, who practiſed it not only in his father's houſe, but at other places. He became one of the Stationers' Company in 1556, and continued printing for himſelf and others until the year 1561. They are mentioned together, becauſe they both uſed the ſame mark and letter. The firſt production of Robert's was in the year 1515.

He printed the Introduction of Knowledge, by Andrew Borde, phyſician, which treateth of the natural diſpoſition of an Engliſhman, and of the money then uſed. In it is a cut of an Engliſhman, ſomewhat reſembling King Henry VIII. but naked, holding a piece of cloth over his arm, and a pair of ſhears in his other hand, with the following lines, expreſſing the fickle diſpoſition of the Engliſh:

I am an Engliſhman, and naked I ſtand here,
Muſing in my mynde, what raiment I ſhal were;
For now I were thys, and now I wyl were that,
Now I wyl were—I cannot tell what,———&c.

John Butler, or Boulter, who is ſaid to have been a judge in the Court of Common Pleas, had a printing-houſe at the ſign of St. John the Evangeliſt, in Fleet-ſtreet, in 1520, where he carried on but little buſineſs.

Robert Wyer, an early printer, who printed many books without dates, lived at the ſign of St. John the Evangeliſt, in St. Martin's pariſh, in the biſhop of Norwich's Rents, near Charing-croſs, in 1524.

Robert Redman printed law as early as 1525, while Wynkyn de Worde, Pinſon, and Raſtell were living, as well as ſome others; ſo that one would be apt to conclude their patents were not always excluſive of others. He dwelt, after Pinſon's death, in his houſe, and continued the ſign of the George. His will, which is in the Prerogative Office, is as follows:—"Robert Redman, ſtationer and freeman of London, in the pariſh of St. Dunſtan in the Weſt, made his will the 21ſt day of October, 1540. His eſtates he left to his family; 40d. to be given to the poor, at the day of his death; Elizabeth, his wife, to be ſole executrix; and William Peyghan, and his ſon-in-law, Henry Smith, to be overſeers of this his will; and they to have for their labour at the diſcretion of his executrix."

Richard Banks printed, and had others that printed for him, about twenty years. He dwelt and ſold books at ſeveral places, and had a patent for printing the Epiſtles and Goſpels, granted in 1540.

Laurence Andrew, a native of Calais. He was a tranſlator of divers authors, before he learned the Art of Printing, which probably might be from John of Doeſborowe and Peter Treuers. Afterwards he practiſed it in Fleet-ſtreet, London, at the ſign of the Golden-croſs, by Fleet-bridge.

John Reynes, bookſeller and bookbinder, dwelt in St. Paul's Church-yard, at the ſign of the St. George, in 1527, if not before. Some books are ſaid to be printed by him, others for him; but there are many more that have his marks, and pretty devices on their covers; as the arms and ſupporters of Jeſus Chriſt, with theſe words, REDEMPTORIS MUNDI ARMA.

Thomas Berthelet, eſq. the king's printer, dwelt at the ſign of Lucretia Romana, in Fleet-ſtreet; and had a patent granted him at the deceaſe of Pinſon, and the firſt to be met with, for king's printer. The copy may be ſeen in the Patent Office.

He carried on much buſineſs; and ſeems to have relinquiſhed the active part of it before 1541; for in that year, one of his books has an imprint purporting to be printed in the houſe, late Thomas Berthelet's; he probably left off printing, or at leaſt employed others to print for him, ſome years before his death.

In anno 1546, he printed a proclamation to aboliſh ſuch books as contain pernicious errors and hereſies; wherein it is expreſſed, that, "None ſhall receive, take, have, or keep, in his or their poſſeſſion, the text of the New Teſtament of Tindal's or Coverdal's tranſlation in Engliſh, nor any other than is permitted by the act of parliament."

Richard Fawkes, ſometimes Fakes, is ſuppoſed to be a foreigner, and printer to the monaſtery of Syon, and that he printed an indulgence in 1520.

John Haukyns, whoſe place of reſidence, and ſign, are not known, printed, in 1533, Merlin's Prophecies; from whence is taken the following extract:

Seven and ten addyd to nine,
Of Fraunce her woe thys is the ſygne,
Tamys rivere twys y frozen,
Walke ſans wetyng ſhoes ne hozen.
Then comyth foorthe, Ich underſtonde,
From town of Stoffe to fattyn Londe,
An heredie chyftan, woe the morne
To Fraunce, that evere he was borne.
Then ſhall the fyſhe beweyle his boſſe;
Nor ſhall grin berrys make up the loſſe;
Yonge Symnele ſhall again miſcarrey.
And Norways pryd again ſhall marrey.
And from the tree bloſums feele,
Ripe fruit ſhall come, and all is wele.
Reaums ſhall daunce honde in honde,
And it ſhall be merrye in old Inglonde.
Then old Inglonde ſhall be no more,
And no man ſhall be ſorrie therefore.
Geryon ſhall have three hedes agayne,
Till Hapſburgh makyth them but twayne.

Wm. Raſtell, ſon of John Raſtell, printer, by Elizabeth, his wife, ſiſter to Sir Thomas More, knight, was born in the city of London, and received a claſſical education. In the year 1525, being ſeventeen years old, he was ſent to Oxford to complete his education, after which he became a ſtudent in Lincoln's-inn; and was, in 1554, made a ſerjeant at law; and a little before the death of Queen Mary was appointed one of the juſtices of the Common-pleas. He was a zealous Roman Catholic; and the chief productions of his preſs were law and religious controverſy. On the acceſſion of Queen Elizabeth, he retired to Louvain, the capital of Brabant, where he died in 1565. Vid. Law Cat. p. 7, edit. 1776.

John Toye's printing-office was at the ſign of St. Nicholas, in St. Paul's Church-yard, anno 1531.

John Bedal, or Biddle, was a ſtationer and printer, and appears to have ſold books in the year 1533, if not before. It is ſuppoſed he ſerved his apprenticeſhip to Wynkyn de Worde. He firſt opened a ſhop at the ſign of the Lady of Piety, near Fleet-bridge; but afterwards moved to Wynkyn de Worde's houſe, and was one of his executors, as appears by De Worde's will.

In the twenty-fifth year of Henry VIII. being 1533, the firſt act paſſed, touching the importation and binding of books.

Thomas Gibſon was not only an eminent printer, but a man of great erudition: he compiled the firſt Concordance to the Engliſh New Teſtament. The firſt production from his preſs was in 1534.

John Gowghe, Gouge, or Gough, printer, ſtationer, and author, followed the Art of Printing at the ſign of the Mermaid, in Cheapſide, near the entrance to St. Paul's: he afterwards removed to Lombard-ſtreet.

William Marſhall ſeems to have been a gentleman, or merchant, who had great intereſt at court; for he procured a licence to print the fine Reformed or Proteſtant Primer from the *Cantabrians* or *Oxonians* caſting off the Pope's ſupremacy the year before. This book met with the approbation and protection of Anna Bolleyne; it was printed in 1535.

Roger Latham printed, in the year 1535, a Latin grammar. This book was found among Lord Oxford's collection. Latham lived in the Old Bailey.

Richard Graſton, eſq. made his appearance, as a printer, in the reign of Henry VIII. He was born in London, and exerciſed the Art in the early part of his life, which gives room to conjecture that he was brought up to the profeſſion. His writings beſpeak him converſant in the languages, and his correſpondence with Archbiſhop Cranmer and Lord Cromwell ſhews that he was encouraged by, and admitted to, the converſation of the principal nobility and learned men of his time.

In 1537, he practiſed printing in London: before this, he lived at Antwerp, where he printed Tindal's New Teſtaments, and afterwards his Bible, corrected and reviſed by Miles Coverdale, a Franciſcan friar, well informed in the Hebrew, Greek, and Latin languages. Some Impreſſions of the former having been diſperſed in England, they were bought up by Cuthbert Tonſtal, then biſhop of London, and burnt at St. Paul's croſs.

The publication of this New Teſtament occaſioned the biſhop of London to iſſue a prohibition; a copy of which is in Fox.

It appears from the number of copies of this book yet extant, that the biſhop of London's prohibition was very little regarded, and not very readily obeyed; the biſhops and clergy therefore made great complaints to the king of this tranſlation, on which his majeſty reſolved to take this matter into conſideration himſelf. In 1533, the convocation met, and, among other things, decreed, that the ſcripture ſhould be tranſlated into the vulgar tongue; but at that time it was not carried into execution.

Graſton and Whitchurch's names are ſometimes printed ſeparately in the ſame books; particularly thoſe which they printed with the royal privilege, "*ad imprimendum ſolum:*" as the Bible, New Teſtaments, and Primers. In printing the ſtated number, when ſo many as were to bear Graſton's name were completed, his name was taken out of the form, and Whitchurch's inſerted in its place.

Graſton lived in a part of the diſſolved houſe of the Grey-friars, which was afterwards granted by King Edward VI.

for an hoſpital for the maintenance and education of orphans, called Chriſt's Hoſpital. It does not appear that Grafton dwelt in any other houſe. He took for his rebus, in alluſion to his name, a tun, with a grafted tree growing through it, with this motto: "*ſuſcipite inſitum verbum.*" IACO. 1.

His firſt work was the Engliſh Bible printed abroad in 1535, ſix of which he preſented to Archbiſhop Cranmer and Lord Cromwell: perhaps it was at Paris, or Marſburgh in Heſſia, for Francis I. king of France, granted a licence to him and Edward Whitchurch to print an Engliſh Bible there. It is in folio, and dedicated to the King.

Mr. Thoreſby mentions the New Teſtament printed at Paris, by Biſhop Bonner's means, in 8vo. in two columns, Engliſh and Latin; the latter of which was ſmaller than the former: and obſerves "that in it, 1 Peter ii. 13. was rendered unto the kynge as unto the chefe heade."

In November 1539, the king, by his letters patent, directed to all and ſingular printers and bookſellers within this his realm, &c. appointed the Lord Cromwell, keeper of his privy-ſeal, to take ſpecial care and charge, "that no manner of perſon or perſons within his realm, ſhall enterprize, attempt, or ſet in print any Bible in the Engliſh tongue, of any manner of volume during the ſpace of five years next enſuing the date thereof, but only all ſuch as ſhall be deputed, aſſigned, and admitted by the ſaid Lord Cromwell." Accordingly, it appears, by the Bibles printed this very year, his lordſhip aſſigned others, beſides Grafton and Whitchurch, as John Biddel, Thomas Barthelet, &c. to print Bibles in the Engliſh tongue.

The firſt of theſe, printed this year, is a Bible in large folio, with the following title: "The Byble in Englyſhe, that is to ſay, the Content of all the Holy Scripture bothe of the Olde and Newe Teſtament, truely tranſlated after the Veryte of the Hebrue and Greke Textes, by the dylygent Studye of dyuerſe excellent learned men, expert in the forſayde tonges."

"Prynted by Richard Grafton and Edward Whitchurch,

"*Cum priuilegio ad imprimendum ſolum.* 1539."

Grafton was in ſo much favour, that we find, in Rymer's *Fœdera*, a patent dated January 28, 1543, as follows:—

"*Pro divino ſervicio, de libris imprimendis.*"

In 1545, he printed King Henry VIIIth's Primer, both in Latin and Engliſh, with red and black ink, for which he had a patent, that is inſerted at the end, expreſſed in much the ſame words as the preceding one of 1543.

In the firſt year of Edward VI. Grafton was favoured with a ſpecial patent, granted to him for the ſole printing of all the Statute-books. This is the firſt patent that is taken notice of by that diligent and accurate antiquary, Sir William Dugdale.

There is a patent dated Dec. 18, 1548, to R. Grafton and E. Whitchurch, printers, by which they are authorised to take up and provide, for one year, printers, compositors, &c. together with papers, ink, presses, &c. at reasonable rates and prices.

There was a Richard Grafton, a grocer, member of parliament for the city of London, 1553 and 1554; and again, 1556 and 1557, who might probably be our printer. Feb. 5, 1557, Grafton was joined with others to examine a matter against Walter Rawley, a burgess, complained on out of the Admiralty Court, by Dr. Cook's letter. March 9, 1562, the bill for paving of Kent-street, in the borough of Southwark, was brought in by Grafton, who that year served for the city of Coventry, in Warwickshire, as appears by the journals of the House of Commons. In 1563, he brought in a bill to assize the weight of barrels, &c.

Edward Whitchurch, esq. king's printer, was joined in the same patent with Grafton, and originally brought up a merchant, and lived in St. Martin's, at the Well with Two Buckets. And Fox, in his Acts and Monuments, says, he was brought into trouble with Grafton, in the year 1554, concerning the six articles, being suspected not to have been confessed. They continued in friendship and partnership together for many years, though Whitchurch dwelt separate, and kept shop at several places in London. In the year 1554, there was a general pardon proclaimed within the Abbey, at the time of her [Queen Mary's] coronation, out of which proclamation, the prisoners of the Tower and of the Fleet were excepted, and sixty-two more; whereof Whitchurch and Grafton were two. Whitchurch afterwards married the widow of Archbishop Cranmer, and continued printing until the year 1554.

Thomas Petit, Petyt, or Petyte, who, it is supposed, was related to the famous John Petit, a curious printer at Paris, dwelt in St. Paul's Church-yard, at the sign of the Maiden's Head, and printed several law-books; yet he was not the king's printer, nor had an exclusive patent for it, other printers doing the same about this time, viz. 1538.

John Wayland, citizen and scrivener, of London, lived at the sign of the Blue Garland, in Fleet-street; and in the year 1541, at the sign of the Sun against the conduit. He calls himself *allowed Printer*, from his obtaining a patent from Queen Mary for printing prayer-books.

Anthony Malert was a haberdasher by company, as appears by a patent granted him for printing a folio Bible. In the king's library, in the Museum, at the beginning of a very fine illuminated folio Bible, printed on vellum, are written the following words:—"This booke is presented unto your most excellent hyghnes, by your loving, faithfull, and obedient subject, and dayly orator, Anthony Marler, of London, haberdasher." Printed in April 1540. His desire to oblige, by this present, might probably be a means of his having the grant.

William Middleton ſeems to have ſucceed Redman in his houſe, and buſineſs of printing, and kept the ſign of the George, next to St. Dunſtan's church, in Fleet-ſtreet, 1541.

John Herttorde, Herforde, or Hereford, printed at St. Alban's before he reſided in London. The Reformation taking place, and not finding buſineſs among the Monks, he came and lived in Alderſgate-ſtreet, where he reſided from the year 1544 to 1548.

Thomas Raynalde, lived in St. Andrew's pariſh, in the Wardrobe, and kept a ſhop in St. Paul's Church-yard. He is the ſuppoſed author of the Birth of Mankind. This is the firſt Engliſh book embelliſhed with rolling-preſs cuts. It was printed by him in 1540. He continued in buſineſs until 1555.

The art of engraving upon copper, it is ſaid, was invented in Italy, or Germany; and travelled ſo ſlowly into our part of the world, that Sir John Harrington, in the preface to his tranſlation of Arioſto, which he publiſhed in 1591, tells us, "that he never but once ſaw pictures cut in braſs for any book except his own, and that book was Mr. Brought on's Treatiſe on the Revelations; that the other books which he had ſeen in this realm with pictures, were Livy, Geſner, Alciat's Emblems, and a book *de ſpectris*, in Latin; and in our own tongue, the Chronicles, the Book of Hawking and Hunting, and Mr. Whitney's Emblems; but that the figures in theſe books were cut in wood." He obſerves, that, according to John Bagford, in his collections for a Hiſtory of Printing (publiſhed in the Philoſophical Tranſactions* in 1707), the rolling-preſs was firſt brought into England by John Speed, author of the Hiſtory of Great Britain, who firſt procured one from Antwerp in 1610; but that, as Sir John Harrington had ſeen pictures cut in braſs here in 1591, Bagford muſt have been miſtaken, or ſome other engine muſt have been uſed for the ſame purpoſe.

However, this Art is ſaid to be as antient as the year 1460; and to owe its origin to Finiguerra, a Florentine goldſmith; who, caſting a piece of engraven plate in melted brimſtone, found the exact print of the engraving left in the cold brimſtone, marked with black licked out of the ſtrokes by the liquid ſulphur. Some years after, the invention of etching was diſcovered, which was ſoon after made uſe of by Parmeggiano. Mr. Walpole obſerves, that it was not till Raphael had formed Marc Antonio, that engraving placed itſelf with dignity by the ſide of painting.

Prints are to be found almoſt as ſoon as printing; but it muſt be obſerved, they are only cut in wood; the printers themſelves uſing ſuch for their devices and rebuſes. Caxton's Golden Legend, printed in 1473, has in the beginning a group of ſaints, and many other cuts diſpoſed through the body of the work. The ſecond edition of his Game of Chess, and Le

* See Phil. Tranſ. No 310, p. 2397, or Abr. vol. v. part ii. 20.

Morte de Arthur, had alſo cuts. Wynkyn de Worde, Caxton's ſucceſſor, prefixed to his title of the Statutes, in the ſeventh year of Henry VII. or 1491, a plate with the king's arms, creſts, &c. a copy of which is given in the Life of Wynkyn, by Mr. Ames, in his Typographical Antiquities, p. 79. The ſame printer exhibited ſeveral books adorned with cuts, ſome of which are particularly deſcribed by his biographer, p. 87, 88, 89, &c.

The ſubſequent printers continued to ornament their books with wooden cuts. One conſiderable work, publiſhed by John Raſtell, called the Paſtyme of the People, and Raſtell's Chronicle, was diſtinguiſhed by prints of ſuch uncommon merit for that age, as to have been aſcribed to Holbein. Grafton's Chronicle, printed in 1569, contained many herds, as thoſe of William the Conqueror, Henry VIII. Queen Elizabeth, &c. and many more are recorded by Ames. But though portraits were uſed in books, Mr Walpole obſerved, that he could find no trace of ſingle prints being wrought off in that age. Thoſe which compoſed part of the collection of Henry VIII. were probably the productions of foreign artiſts. The firſt book that appeared with cuts from copper-plates, or at leaſt the firſt that Mr. Ames had obſerved, was the Birth of Mankind, otherwiſe called the Woman's Book, dedicated to Queen Catharine, and publiſhed by Thomas Raynalde in 1540, with many ſmall copper cuts, without any name. See Ames, *ubi ſupra*, p. 35, 46, 60, and 219. Walpole's Catalogue of Engravers, &c. 4to.

Reynold Wolfe, eſq. king's printer, was a foreigner, born either in Germany, or Zurich in Switzerland. There were two printers beſides of this name; one Nicholas Wolfe, a German, in the year 1502; and Thomas Wolfe, at Baſil, 1527; probably Wolfe was related to one of them. He was a man of eminence, by being in great favour with King Henry VIII. Lord Cromwell, Archbiſhop Cranmer, and the principal nobility of his time. Stowe obſerves of him, that, in the year 1549, the bones of the dead, in the charnel houſe of St. Paul's, amounting to more than one thouſand cart loads, were carried to Finſbury-field, and the expence borne by Wolfe.

He ſet up his printing-houſe in St. Paul's Church-yard, at the ſign of the Brazen Serpent, a device uſed by foreign printers. The houſe he built from the ground, out of the old chapel, which he purchaſed of Henry VIII. at the diſſolution of monaſteries, where, on the ſame ground, he had ſeveral other tenements, and afterwards purchaſed ſeveral leaſes of the dean and chapter of St. Paul's. He followed his profeſſion with great reputation for many years, and printed for Archbiſhop Cranmer moſt of his pieces.

He was the firſt who had a patent for being printer to the King in Latin, Greek, and Hebrew; by which he was authorized to be his majeſty's bookſeller and ſtationer, and to print

all ſorts of books in the ſaid languages, as alſo Greek and Latin Grammars, although interſperſed with Engliſh; and likewiſe charts, maps, and ſuch other things, which might be at any time uſeful and neceſſary. And he was permitted to exerciſe this office either himſelf, or by ſufficient deputies, and to enjoy an annuity of twenty-ſix ſhillings and eight pence; beſides all other profits and advantages belonging to his office, during life.

At this time printers were bookſellers, and authors alſo; and a liberal education was thought neceſſary for carrying on the buſineſs completely. But now it is quite otherwiſe; a claſſical education is overlooked in the choice of apprentices for the caſe; while, it muſt be evident, a liberal and critical knowledge, beſides genius and taſte, are neceſſary to form a *good compoſitor*; for, at leaſt, they *ought* to be perfectly acquainted with their *own* language, beſides having a ſufficiency of the Latin, and ſome notion of Greek and Hebrew, and to diſcover a mind capable of being improved in ſuch knowledge as contributes to exerciſe the Art with addreſs and judgment. Had this been always the aim and object in the choice of pupils for this buſineſs, the profeſſors would be held in a higher light than mechanical workmen in general are. But, much to be lamented, intereſt ſeems to be the prevailing character of too many maſter printers. They multiply their apprentices without conſidering their ability: ſo they can but read a chapter in the Bible it is now ſufficient, while others endeavour to injure the trade by ſtudying how to under-work each other.

News-paper and magazine-printers add not a little to keep the youth in ignorance of the general practical part of the profeſſion. The grand requiſite the lad has to learn is *expedition*. Therefore, it not unfrequently happens, that young men who have ſerved their whole ſeven years in one of theſe houſes, know no more than what they might have learnt in leſs than one *fourth* of the time in an office where works in general were printed; yet they muſt ſerve ſeven years before they can be entitled to work unmoleſted, *even* in one of theſe houſes; in ſhort, many who *call* themſelves *printers* owe their employment wherever they go, more to the *time* they have ſpent than to the merit they poſſeſs in the Art; much better had it been, had they ſerved leſs time thereto, and have had more ſchooling.

John Day was a famous printer; and printed ſeveral large books which bear his name. By his epitaph, he died July 23, 1584.

Richard Day, M. A. ſon of the laſt mentioned famous printer, John Day, was elected from Eton in the year 1571; became maſter of arts, and fellow of King's College, Cambridge; ſerved the cure of Highgate, in the room of John Fox; wrote commendatory verſes on Fox's Book of Martyrs, a work he was concerned in; the preface and concluſion to the Teſta-

ments of the Twelve Patriarchs (of which he was eſteemed the tranſlator), and many other works. He was joined in a patent with his father, Auguſt 26, 1577, to print the Pſalms, &c. He kept a ſhop at the weſt end of St. Paul's Church-yard, at the ſign of the Tree, and uſed this motto, "*Sicut lilium inter ſpinas.*"

William Seres was concerned with John Day, his partner, in ſeveral pieces. It is obſerved that Day is always mentioned the firſt. They were both of the Stationers' Company in 1566. Seres kept his ſhop in Peter-college, a place ſo called, ſituated on the weſt ſide of St. Paul's Church, at the ſign of the Hedge-hog, which being the badge of Sir Henry Sidney, Mr. Bagford ſuppoſes him to have been his ſervant; yet we do not find that he was ſervant to any man, more than willingly to oblige all his employers. Mr. Strype ſpeaks of him thus: "Sir William Cecil, principal ſecretary of ſtate to King Edward, procured for him, being a ſervant, a licenſe to print all manner of private prayers, called Primers, as ſhould be agreeable to the common-prayer eſtabliſhed in the court of parliament; and that none elſe ſhould print the ſame. Provided, that before the ſaid Seres, or his aſſigns, did begin to print off the ſame, he or they ſhould preſent a copy thereof, to be allowed by the lords of the privy-council, or by the lord-chancellor for the time being, or by the king's four ordinary chaplains, or two of them. And when the ſame was, and ſhould be from time to time printed, that by the ſaid lords, and others of the ſaid privy-council, or by the lord-chancellor, or with the advice of the ſaid occupation, the reaſonable price thereof be ſet, as well in ſheets as bound, in the like manner as was expreſſed at the end of the Book of Common Prayer." Mr. Strype ſays, Seres had a privilege for the printing of all Pſalters, Primers, and Prayer-books; that this privilege was taken away by Queen Mary, but reſtored by Queen Elizabeth, by means of Lord Cecil; with addition of the grant to him and to his ſon during the life of the longeſt liver. Seres continued printing from 1544 to 1576.

Richard Jugge received a liberal education, and was elected from Eton to King's College, Cambridge, in 1531. About the time of the Reformation, he acquired the Art of Printing, which he practiſed in King Edward VIth's time, and kept ſhop at the north door of St. Paul's Church; but dwelt at the ſign of the Bible in Newgate-market, near Chriſt's Church. He and John Cawood were appointed printers to Queen Elizabeth, by patent dated the 24th of March, 1560, with the uſual allowance of 6l. 13s. 4d. to print all ſtatutes, &c. Jugge's editions of the Old and New Teſtament were conſidered curious and maſterly pieces of printing, for they were ornamented with many elegant initial letters, and fine wooden cuts. He carried on buſineſs about thirty years, and was ſucceeded in it by his wife Joan.

Robert Crowley, or Croleus, was a ſtudent of Oxford, and became *Demy* of Magdalen College. In 1542, being batchelor of arts, he was made probationer fellow of the ſaid houſe, by the name of Robert Crole. When King Edward VI. began to reign, he lived in Ely Rents, Holborn, London; where he printed and ſold books, and at the ſame time preached in the city; but, upon the acceſſion of Queen Mary, he, among ſeveral Engliſh Proteſtants, went to Francfort in Germany. After Mary's reign he returned, and had ſeveral benefices beſtowed on him; among which, was St. Giles's, Cripplegate, London, of which church he wrote himſelf vicar in 1566. He lived to a good age, was buried in St. Giles's, Cripplegate, where, over his grave, a ſtone was laid, with this inſcription engraven on a braſs plate: —"Here lieth the body of Robert Crowley, clerk, late vicar of this pariſh, who departed this life the 18th of June, 1588."

John Cawood, eſq. was of an antient family in the county of York; as appears from a book at the Herald's Office, William Grafton, VI. A, B, C, London. Wherein are the following words:—"Cawood, *Typographus Regius Reginæ Mariæ.*" When, or by whom, he was inſtructed in the Art of Printing, does not appear; but he exerciſed that Art three or four years before a patent was granted him by Queen Mary, when Richard Grafton was ſet aſide, and had a narrow eſcape for his life. This patent may be ſeen in Rymer, and is dated December 29, 1553.

John Cawood and Henry Coke were appointed the firſt wardens of the Stationers' Company (Thomas Dockwray being maſter) in the charter granted by Philip and Mary. He became partner with Richard Jugge, in Queen Elizabeth's time, and printed books jointly and ſeparately. He was buried in St. Faith's, under St. Paul's, London; and his epitaph is preſerved by Dugdale.

Rowland Hall, or Rowlande Haule, and ſometimes Hawle, lived firſt in Golden-lane, at the ſign of the Arrows. At the death of Edward VI. with ſeveral refugees during the reign of Queen Mary, he went and reſided at Geneva, from whence we have ſeveral editions of the Engliſh Bible; and one of his impreſſions in the year 1560. After his return to England, he put up the Half Eagle and Key (the arms of Geneva) for a ſign, at his old houſe in Golden-lane, near Cripplegate, and the ſame ſign in Gutter-lane.

Thomas Marſhe, printer, bookſeller, and ſtationer, is mentioned by Stowe, to have had the firſt patent granted for the printing Latin ſchool books; of which the Stationers' Company complained to the lord treaſurer. He continued in buſineſs from 1555 to 1587.

Richard Tottel, a very conſiderable printer of law, and one of the Stationers' Company, lived in Fleet-ſtreet, at the ſign of the Hand and Star. We find, in Dudg. Orig. Jurid. p. 59

and 60, the following licenſe: "A ſpecial licenſe to Richard Tathille, or Tottel, citizen, ſtationer, and printer of London, for him and his aſſigns, to imprint, for the ſpace of ſeven years next enſuing the date hereof, all manner of books of the temporal law, called the common law; ſo as the copies be allowed, and adjuged meet to be printed by one of the juſtices of the law, or two ſerjeants, or three apprentices of the law; whereof the one to be a reader in court. And that none other ſhall imprint any book, which the ſaid Richard Tottel ſhall firſt take and imprint, during the ſaid term, upon pain or forfeiture of all ſuch books," &c. &c.

Richard Tottel was maſter of the Stationers' Company in the year 1578, John Harriſon and George Biſhop being then wardens; William Seres, and John Day, aſſiſtants; and, on the 8th of January, 1583, he yielded up to the Stationers' Company ſeven copies of books for the relief of the poor of their company.

Hugh Singleton is ſuppoſed to have been a very early printer, yet the firſt book of his production, with a date, was in the year 1548; and he continued in buſineſs until 1588.

In the year 1581, the 23d of the reign of Queen Elizabeth, Singleton printed a ſeditious quarto book, under the following title, A gaping Gulph to ſwallow up England by a French Marriage, &c. It was written by John Stubbs, of Lincoln's-inn, and publiſhed by William Page, all three of whom were apprehended; and, by a law of Philip and Mary, received ſentence to loſe their right hands; which was put in force againſt the author and publiſher, who had their hands taken off at their wriſt by a butcher's knife and a mallet; but Singleton, through the intereſt of his friends, obtained a remittance of the ſentence. He lived at the Golden Tun in Creed-lane, near Ludgate, and uſed theſe words for his motto, "GOD IS MY HELPER."

Henry Denham, in 1564, lived at the ſign of the Star, in Paternoſter-row, with this motto round it, "*Os homini ſublime dedit*;" which he put at the end of ſeveral of his impreſſions. He lived alſo in White-croſs-ſtreet, and was aſſignee to William Seres in 1564. In anno 1568, he lived in Alderſgate-ſtreet. Denham had a privilege granted him in 1567 for printing the New Teſtament in the Welſh tongue. He continued in buſineſs until 1587.

William Norton, a printer of great note, lived in St. Paul's Church-yard. On a tomb mentioned by Dugdale, is this inſcription concerning his family: "William Norton, citizen and ſtationer of London, and treaſurer of Chriſt's Hoſpital, died anno 1593, aged 66 years, and had iſſue one only ſon. His nephew, John Norton, eſq. ſtationer, and ſome time alderman of this city, died without iſſue, anno 1612, aged 55 years. Alſo Bonham Norton, of Church-Stretton, in the county of Sa-

lop, esq. stationer, and some time alderman of this city, son of the aforesaid William, died April 5, anno 1635, aged 70 years. He had issue by Jane, daughter of Thomas Owen, esq. one of the judges of the Common Pleas, nine sons and four daughters, whereof three sons were here buried; Thomas and George unmarried; and Arthur, who married the only child of George Norton, of Abbot's Leigh, in the county of Somerset, esq. and having by her issue two sons, died October 28, anno 1635, aged 38 years. Jane Norton, the said widow of Bonham aforesaid, caused this monument to be erected near the sepulchres of the deceased." He bequeathed 6l. 13s. 4d. yearly to his company, to be lent to young men, free of the same company; and the like sum yearly for ever to Christ's Hospital.

Henry Bynneman was instructed in the Art by Reynold Wolfe, and became eminent in his profession. He dwelt in Thames-street, near Baynard's-castle, and in Knight-riders-street, at the sign of the Mermaid. He was sequestered in 1583, for having printed a book, dedicated to Sir Henry Knyvett, in which were reflections and reproaches on Sir Robert Bell, speaker of the House of Commons, and several of the members. He died in 1583.

Thomas Purfoot, printer and stationer, had a shop in St. Paul's Church-yard, in 1544, at the sign of the Lucretia, within the New Rents in Newgate-market. He, or another of the same name, printed a long time after 1660, as he is the third person named of the twenty who were allowed, in the year 1647, by a decree of the Star-chamber, to print for the whole kingdom.

Thomas Easte, Est, or Este, if the same person, lived in Aldersgate-street, at the sign of the Black Horse, and at other places and signs, as the custom then was; which makes it difficult to assign whether it was the same person or no. He appears to have been employed by Birde and Tallis, to whom Queen Elizabeth, in the 17th year of her reign, granted a patent. He, or they, printed music and other books from 1569 until after 1600.

Robert Waldegrave, in 1578, first practised the Art of Printing in the Strand, near Somerset-house; from thence he removed to Foster-lane; but afterwards, by printing puritanical books, involved himself in troubles, which obliged him to retire to Wales; but, by the assistance of friends, overcame his difficulties, and was appointed printer to King James VI. of Scotland, from whom he received a patent.

George Bishop, stationer, was deputy printer to Queen Elizabeth. He married Mary, the eldest daughter of John Cawood, esq. He became alderman of London; and, among other legacies, left 6l. per ann. to his company; allowed 10l. per ann. for ever, towards maintaining preachers at St. Paul's-cross; and gave also 6l. per ann. to Christ's Hospital.

John Wolfe practiſed the Art of Printing in 1581. Stow, in his Survey of London publiſhed by Stripe, p. 223, ſpeaking of Wolfe, ſays, "In a conteſt between the patentees and the Stationers' Company, taking upon him as a captain in this cauſe, was content with no agreement, but generally affirmed that he might and would print any lawful book, notwithſtanding any commandment of the queen. And to that end had incenſed the popularity of London, as in a common cauſe, ſomewhat dangerouſly." He left off printing before 1600. He is the firſt mentioned as PRINTER to the CITY of LONDON.

About this time, there was a diſpute with one Ward, another contumacious printer, who would print any book, however forbidden, by the queen's privilege, and made a practice to print all kinds of books at his pleaſure. The maſter and wardens of the Stationers' Company going to ſearch his printing-houſe, according to the power they had, were reſiſted by his wife and ſervants; of which a complaint was made by the ſaid maſter and wardens to the court. And again, in the year 1583, the maſter and wardens preferred a petition againſt this man to the lord-treaſurer, ſhewing his contemptuous demeanour, doing contrary to all order and authority; and withal, his inſufficiency to uſe the Art of Printing. The commiſſioners appointed by the council could not bring him to any account, but ſtill he continued to print what he pleaſed without allowance, by his own authority, and ſuch books as were warranted by her highneſs's letters patent to other men: and ſold and uttered the ſame in the city and country, to men of other arts; whereby the company ſuſtained great loſs, in taking the ſale of them to himſelf. He alſo pirated ſome of Shakeſpeare's little 4to plays, notwithſtanding the bonds he had given to the queen, not to print any more *diſorderly* books.

William Carter was a daring printer, and printed a great many treaſonable tracts from the year 1579 to 1584; when, on the 10th of January, he was tried at the Old Bailey, and there condemned for high-treaſon; and the next day executed at Tyburn.

John Windet ſucceeded John Wolfe as Printer to the Honorable City of London, and carried on buſineſs at the White Bear, in Adling-ſtreet, near Baynard's-caſtle; and afterwards at the Croſs-keys, near Paul's-wharf. He uſed a device of Time cutting down a ſheaf of corn, with a book elaſped; on the cover, "*Verbum Dei manet in eternum.*" The compartment has the Queen's-arms at top, the City's on the right, and the Stationers' on the left, with his ſign of the Bear beneath, and J. W. over it, with this motto: "*Homo non ſolo pane vivet,*" round it. He continued in buſineſs from 1585 until 1651, when he was ſucceeded by Richard Cotes; who was ſucceeded, in anno 1669, by James Fleſher; who was ſucceeded, in 1672, by Andrew Clark. In 1679, Samuel Roycroft was

appointed in that place, who, in 1710, was succeeded by John Barber, esq, who afterward served the office of lord mayor; he was succeeded by George James, whose widow carried on the business for some time, when that office was conferred on Henry Kent, esq. who was succeeded by Henry Fenwick, esq. the present CITY PRINTER.

Thomas Creed, in 1594, lived at the sign of the Catharine-wheel, near the Old Swan, in Thames-street; and frequently put to his books an emblem of Truth, with a hand issuing from the clouds striking on her back with a rod, and this motto round it, "*Veritas virescit vulnere.*" He continued in business until 1607.

Richard Field was a good printer; he succeeded Vautrollier in his business in 1589, and carried it on several years after 1600.

Nothing was done at this time without PATENTS; as appear by the following grants:

Towards the close of Queen Elizabeth's reign, a patent was likewise granted to Thomas Morley, for printing music. Patents were also granted to John Spilman, to make cards; to Richard Watkins and James Roberts, to print almanacks; to Richard Wrighte, to print the History of Cornelius Tacitus; to John Norden, to print Speculum Britanniæ; to Sir Henry Singer, touching the printing of school-books; to Thomas Morley, to print songs, in three parts; to Thomas Wight and Bonham Norton, to print law-books; &c. &c.

John Norton, esq. the queen's printer, in Latin, Greek, and Hebrew, was of the Company of Stationers, to whom he gave 1000l. to purchase lands, to the value of 50l. per ann. and part to be lent to poor young men of the said Company. He also gave 150l. to the parish of St. Faith, under St. Paul's Church, to purchase 7l. 10s. yearly for ever, to be given to the poor. In 1593, he lived at the sign of the Queen's-arms, in the house formerly inhabited by his cousin Bonham Norton; and, being a man of eminence, employed several others to print for him. He appears to have been the first who introduced Printing at Eton, in 1610."

Thomas Guy was both printer and bookseller, and lived in Cornhill near Stocks-market. He was the first who published a catalogue of Books; it is entitled, "A Catalogue of the most vendible Books in England, orderly and alphabetically digested under proper heads; with this motto, VARIETAS DELECTAT. Lond. 1658."

The English Bibles being at that time very badly printed; he engaged, with others, in a scheme for printing them in Holland, and importing them; being prevented in this, he contracted with the university of Oxford for their privilege of printing them; and carried on a great Bible trade for many years, to a considerable advantage: but the principal of his fortune was acquired by usurious speculations. His books are by no

means remarkably elegant, or even neat. He was born in 1646, and died, aged 78, in 1724.

Thomas Vautrollier, who was a ſcholar and printer, from Paris, or Roan, came into England about the beginning of Queen Elizabeth's reign, and firſt ſettled his printing-office in Black-friars. He married his daughter Jakin to Richard Field, printer in Black-friars, Jan. 13, 1588; and buried ſeveral children in that pariſh, as appears by their church-books.

Baker ſays, he printed Jordanus Brunus, anno 1584; for which he fled to Edinburgh, where he taught the printers of that city the way of doing their work in a maſterly manner; and continued there until he procured his pardon; when he returned to London, and followed the printing buſineſs until the year 1588.

Chriſtopher and Robert Barker, eſqs. ſtyled the queen's printers, in 1555, lived in Paternoſter-row at the ſign of the Tyger's head; and kept a ſhop in St. Paul's Church-yard at the ſign of the Graſhopper. Queen Elizabeth granted a patent to Chriſtopher Barker, and Robert his ſon; which patent expreſſes itſelf to have been granted, in conſideration of the father's great improvement of the Art of Printing.

King James I. May 10, 1602, in the firſt year of his reign, granted the ſame patent to Chriſtopher, ſon of the ſaid Robert, to hold the ſame after the death of his father, with a proviſo, that if Chriſtopher ſhould die before his father, then his heirs, &c. ſhould have it for four years after his father Robert's death.

Robert Barker of Southley, or Southlee, in the county of Bucks, eſq. married two wives, Rachel, daughter of Richard Day, biſhop of Wincheſter, by whom he had ſeveral children; and Ann, relict of Nicholas Cage, of London. Others, beſides his ſons, were concerned with him in the buſineſs of printing. July 19, 1603, a ſpecial licenſe was granted Robert for printing all the ſtatutes during his life. James I. in conſideration of the ſum of three hundred pounds, and an annual rent of twenty pounds, demiſed to Robert Barker, Upton Manor, for twenty-two years. The rent ſoon after was raiſed to forty pounds per annum. William Ball, eſq. ſays, "Robert Barker had paid for amendment, or correcting the tranſlation of the Bible, the conſiderable ſum of 3500l. &c. therefore his heirs had the right of printing it." This great family had their changes in fortune; for Robert Barker lay in priſon above ten years, as appears from a certificate in Herbert's Ames, which proves that he was committed a priſoner to the King's Bench, the 27th of November 1635, and died there, January 10, 1645.

King James I. in the 14th year of his reign, 1616, February 11, granted the ſame to Robert, ſon of the ſaid Robert, for thirty years, to commence from the death of Robert the father,

King Charles I. July 20, 1627, in the third year of his reign, having notice that the ſeveral intereſts of the Barkers were aſſigned over to Bonham Norton and John Bill, confirmed the ſaid aſſignment to Norton and Bill.

King Charles I. September 26, 1635, in the eleventh year of his reign, granted the ſame to Charles and Matthew Barker, two other ſons of Robert the father, after the expiration of the four years to Chriſtopher's heirs, and the thirty years to Robert their brother.

Robert, to whom Queen Elizabeth granted the office for life, 1582, died in the King's Bench, January 10, 1645; ſo that Chriſtopher's four years ended the 10th of January, 1689.

Robert, the ſon's, began January 10, 1649, and expired January 10, 1679.

King Charles II. December 24, 1665, in the 27th of his reign, grants the ſame to Thomas Newcomb and Henry Hills, for thirty years, to commence after the expiration of the reſpective terms granted to the Barkers.

Charles and Matthew Barkers began January 10, 1679, and expired January 10, 1709.

Thomas Newcomb and Henry Hills, began January 10, 1709.

Note—When King Charles II. granted the office of printer, &c. to Thomas Newcomb and Henry Hills, there were then of the reſpective terms, formerly granted to the Barkers, thirty-four years unexpired. The ſame patent was alſo aſſigned over, by the executors of Thomas Newcomb and Henry Hills, unto John Baſkett and others. There have been conteſts about the meaning of this patent, ſince the union, as Mrs. Anderſon's caſe, and that between John Baſkett, eſq. and Henry Parſons, &c. printed 1720.

The Patent for King's Printer has ſucceeded according to the following liſt, taken from the Patent Office at the College of Heralds:—

Ben. Tooke's patent was granted October 13, 1713, in the 12th of Queen Anne. John Baſkett, eſq. bought out Tooke's remainder, and alſo Alderman Barber's, who had joined Tooke; and ſoon after the fire, which burnt the printing-houſe, he had a new grant from George II. for 60 years, with the privilege of ſerving Parliament with ſtationary added to it. Soon afterwards 30 years of this patent was conveyed for 10,000l. to Charles Eyre, eſq. of Clapham, and his heirs. In 1769, Mr. Baſkett's term of the patent expired, and the conſigned reverſion for 30 years being the ſole property of Charles Eyre, eſq. he took poſſeſſion of it, and joined William Strahan, ſen. eſq. for his partner; who is now ſucceeded by his eldeſt ſon, Andrew Strahan, eſq. his majeſty's preſent printer.

When our ſyſtem of education was firſt eſtabliſhed on the revival of literature, by means of the introduction of the languages of Greece and Rome, men's thoughts were wholly

turned to books, and consequently to written language. The English, then poor and barbarous, was soon supplanted by the richer, and more polished Latin. The service of the Church was in Latin; the laws were in Latin. The religious controversies which embroiled all Europe, after the writings of the Reformers had appeared, were all carried on in Latin. Men of the brightest parts throughout Europe were necessarily engaged in the closest application to that language, which became the universal vehicle of knowledge in all works of genius and learning. Nor was its use confined to writing only, but it was also adopted into speech amongst the polite; it revived, in a manner, from its tomb, and once more became a living tongue. Not indeed in its original beauty and strength; it might rather be considered as the ghost of the old Roman, haunting different countries in different shapes. For, as the true pronunciation of a dead language could not be known, each nation gave to it the sounds which belonged to their own; and consequently it differed as much in point of sound in the several countries where it was spoken, as the native tongues differed from each other in that respect. But as they all agreed in one uniform manner of writing it, for which they had models before them in the works of the ancients, we need not wonder that the chief attention was given to the written language, in preference to that which was spoken, as they had sure rules to guide them in the one, and none at all in the other. Latin words, upon paper, were universally intelligible to all nations, as they all agreed in the *orthography*, or true manner of writing them, though they were far from agreeing with respect to the *orthoepy*, or true manner of pronouncing them; in which the difference was so great, that the people of one country could scarce understand Latin, or know it to be the same language, when pronounced by those of another.

This will sufficiently account for the necessity of printers being learned in those days, and of applying their time chiefly to the correcting and producing respectable Greek and Latin works. Icabod Dawks, the grand-father of the late learned Greek printer, W. Bowyer, was a printer of eminence in his day, and was employed by Walton in printing the Polyglot Bible from 1652 to 1657; and upon Edmund Castell's *Lexicon Heptaglotton*; which may be considered as the most learned work in the world.

Hitherto I have carried on the History of Printing more in the line of KINGS' PRINTERS, than any other department of the trade; although it does not follow that they were better workmen, more learned, or published more useful works than their brethren; on the contrary, public printers have been notoriously neglectful in matters of improvement; and left their less opulent, but more industrious neighbours to produce correct, beautiful, and ingenious works, which, accompanied with

other effects of induſtry, never fail to direct the name of the inventor to poſterity; while ſoporific indolence might have ſunk into oblivion, had it not poſſeſſed the royal arms for ſupporters.

Among many others of late date, ſhould not be forgot Mr. Samuel Palmer, who was an eminent printer, and made himſelf remarkable by his impartial *Hiſtory of Printing*, in 4to. in which he was aſſiſted by that ſingular but learned character, George Pſalmanazar. Dr. Franklin, of America, worked journeyman with him while in London. Mr. Palmer died in 1732.

Samuel Richardſon was alſo a diſtinguiſhed Engliſh printer; but better known for his excellent moral romances, which reſtored the credit of novel writing, and convinced the world, that this ſpecies of ſtill-life fable might be made to anſwer very valuable purpoſes to ſociety, by inſpiring virtuous ſenſibility, and by reforming the manners of a diſſolute licentious age. He was born in 1688, and died in 1761.

It is wonderful, but it is true, that the only Art which can record all others ſhould almoſt forget itſelf. The improvements in the Art of Typography make it neceſſary to mention here, ſome of its moſt eminent ornaments, among whom ſhould not be forgot the late Mr. William Caſlon, the founder; eminent in an art of the greateſt conſequence to literature, the Art of Letter-Founding. He was born in 1692, in that part of the town of Hales Owen which is ſituated in Shropſhire. Though he juſtly attained the character of being the Coryphæus in that employment, he was not brought up to the buſineſs; but ſerved a regular apprenticeſhip to an engraver of ornaments on gun barrels; and after the expiration of his term, carried on this trade in Vine-ſtreet, near the Minories. He did not, however, ſolely confine his ingenuity to that inſtrument; but employed himſelf likewiſe in making tools for the bookbinders, and for the chaſing of ſilver plate. Whilſt he was engaged in this buſineſs, the elder Mr. Bowyer accidentally ſaw, in a bookſeller's ſhop, the lettering of a book uncommonly neat; and, enquiring who the artiſt was by whom the letters were made, was hence induced to ſeek an acquaintance with Mr. Caſlon. Not long after, Mr. Bowyer took Mr. Caſlon to Mr. James's foundry, in Bartholomew-cloſe. Caſlon had never before that time ſeen any part of the buſineſs; and being aſked by his friend if he thought he could undertake to cut types, he requeſted a ſingle day to conſider the matter, and then replied, that he had no doubt he could. Upon this anſwer, Mr. Bowyer, Mr. Bettenham, and Mr. Watts, lent him 500l. to begin the undertaking; and he applied himſelf to it with equal aſſiduity and ſucceſs. In 1720, the Society for promoting Chriſtian Knowledge deemed it expedient to print, for the uſe of the Eaſtern churches, the New Teſtament and Pſalter in the Arabic language. Theſe were intended for the benefit of the poor Chriſtians in Paleſtine, Syria, Meſopotamia, Arabia, and

Egypt; the conſtitution of which countries did not permit the exerciſe of the Art of Printing. Upon this occaſion, Mr. Caſlon was fixed upon to cut the fount; in his ſpecimens of which, he diſtinguiſhed it by the name of Engliſh Arabic. After he had finiſhed this fount, he cut the letters of his own name in Pica Roman, and placed them at the bottom of one of the Arabic ſpecimens. The name being ſeen by Mr. Palmer (the reputed author of a Hiſtory of Printing; which was, in fact, written by Paſhmanazar), he adviſed our artiſt to cut the whole fount of Pica. This was accordingly done; and the performance exceeded the beſt of the other founders of the time. But Mr. Palmer, whoſe circumſtances required credit with thoſe whoſe buſineſs would have been hurt by Mr. Caſlon's ſuperior execution, repented of the advice he had given him, and endeavoured to diſcourage him from any farther progreſs. Mr. Caſlon, being juſtly diſguſted at ſuch treatment, applied to Mr. Bowyer; under whoſe inſpection he cut, in 1720, the beautiful fount of Engliſh which was uſed in printing Selden's works, and the Coptic types that were made uſe of for Dr. Wilkins's edition of the Pentateuch. Under the farther encouragement of Mr. Bowyer, Mr. Bettenham, and Mr. Watts, he proceeded with vigour in his employment; and Mr. Bowyer was always acknowledged by him to be his maſter, from whom he had learned his art. In this art he arrived at length to ſuch perfection, that he not only freed us from the neceſſity of importing types from Holland; but, in the beauty and elegance of thoſe made by him, he ſo far exceeded the productions of the beſt artificers, that his workmanſhip was frequently exported to the continent. Indeed it may with great juſtice and confidence be aſſerted, that a more beautiful ſpecimen than his is not to be found in any part of the world. Mr. Caſlon's firſt foundry was in a ſmall houſe in Helmet-row, Old-ſtreet. He afterwards removed into Ironmonger-row; and about 1735, into Chiſwell-ſtreet; where his foundry became, in proceſs of time, the moſt capital one that exiſted in this or in foreign countries. Having acquired opulence in the courſe of his employment, he was put into the commiſſion of the peace for the county of Middleſex. Towards the latter end of his life, his eldeſt ſon William being in partnerſhip with him, he retired, in a great meaſure, from the active execution of buſineſs. His laſt country reſidence was at Bethnal Green; where he died, January 23, 1766.

Foundry in France has not kept equal pace with our improvements here, for Baſkerville's types were purchaſed by the Paris printers for ſome large works. Their moſt conſiderable founder, Peter Simon Fournier, was born in 1712. His letters not only embelliſhed the Typographical Art, but his genius illuſtrated and enlarged it. He publiſhed, in 1737, a table of proportions to be obſerved between letters, in order to deter-

mine their height and relations to each other. This ingenious artist ascended to the very Origin of Printing, for the sake of knowing it thoroughly. He produced at different times several historical and critical dissertations upon the rise and progress of the Art Typographical, which have since been collected and published in 1 vol. 8vo. divided into three parts: the last includes a curious history of the engravers in wood. But the most important work of Fournier, is his *Manuel Typographique, utile aux gens de Lettres, et à ceux qui exercent les différents parties de l'Art de l'Imprimerie,*" in 2 vols. 8vo. The author meant to have added two more, but was prevented by his death, which happened in 1768. In this *Manuel*, are specimens of all the different characters he invented.

Caslon and Jackson the founders, have been considered as the English Elzevirs. Joseph Jackson was born in 1733, and apprenticed to Mr. Caslon (son to the first celebrated founder of that name, and father to the present letter-founder to his Majesty). About 1771, he was applied to by the late Duke of Norfolk to make a mould to cast a hollow square. Telling the Duke, that he thought this was practicable; his Grace observed, that he had applied to all the skilful mechanics in London, Mr. Caslon not excepted, who had declared it impossible. He soon convinced the Duke of his abilities; and in the course of three months producing what his Grace had been years in search of, was ever after held in great estimation by the Duke, who considered him as the first mechanic in the kingdom. Let it suffice to mention, as matters of difficulty and curiosity, the fac-simile types which he formed for Domesday Book, and for the Alexandrian New Testament; and, as a pattern of the most perfect symetry, the types which print the splendid edition of the Bible now publishing by Mr. Macklin. Mr. Jackson died January 14, 1792.

It may not be amiss here to mention the ingenious Imisson, who, among other pursuits, made some progress in the art of Letter-Founding, and actually printed several small popular novels at Manchester, with wood cuts cut by himself; but other mechanical pursuits took him off, and death removed him in 1791.

From founders, an easy transition is made to compositors. The world are more indebted to Griffith Jones than is generally known. He was born in 1722, and served his apprenticeship to the elder Mr. Bowyer, father of the late learned printer of that name. Of this ingenious man, slighter notice has been taken by the biographers of the time than his virtues and talents certainly merited. He was many years editor of the London Chronicle, the Daily Advertiser, and the Public Ledger. In the Literary Magazine with Johnson, and in the British Magazine with Smollet and Goldsmith, his anonymous labours were also associated. The native goodness of his heart

endeared him to a numerous and respectable literary acquaintance, among whom he reckoned the philanthropic Mr. John Newbery, the ingenious poet Woty, Dr. Oliver Goldsmith, and the pious and learned Dr. Samuel Johnson; to the latter of whom he was for several years a near neighbour in Bolt-court, Fleet-street. His modesty shrunk from public attention, but his labours were frequently directed to the improvement of the younger and more untutored classes of mankind. His translations from the French were very numerous; but as he rarely, if ever, put his name to the productions of his pen, they cannot now be traced. One little publication, entitled, Great Events from Little Causes, was his compilation, and it met with a rapid and extensive sale. It is not, perhaps, generally known, that to Mr. Griffith Jones, and a brother of his, Mr. Giles Jones, in conjunction with Mr. John Newbery, the public are indebted for the origin of those numerous and popular little books for the amusement and instruction of children which have been ever since received with universal approbation. The lilliputian histories of Goody Two-Shoes, Giles Gingerbread, Tommy Trip, &c. &c. are remarkable proofs of the benevolent minds of the projectors of this plan of instruction, and respectable instances of the accommodation of superior talents to the feeble intellects of infantine simplicity. He died September 12, 1786.

The most learned and distinguished printer of modern times, was the classical Mr. W. Bowyer. This celebrated Greek scholar was born in White-friars, London, December 17, 1699. His ancestors had been printers for more than a century; but he produced more works of learning and critical knowledge than either his forefathers or his cotemporaries. June 1716, he was admitted of St. John's College, Cambridge, where he continued till June 1722. Soon after leaving college, he entered into the printing business with his father; and one of the first books which came out under his correction, was the edition of Selden's works by Wilkins, in 3 vols. folio. This was begun in 1722, and finished in 1726; and his great attention to it, appeared in his drawing up an epitome of the piece, *De Synedriis*, as he read the proof-sheets.—October 1728, he married; but lost his wife in 1731: he had two sons by her, one of whom died an infant, the other survived him. Mr. Bowyer had a second wife; she was a very extraordinary woman, and was originally his house-keeper; but after her marriage, she applied herself so closely to the advancement of her husband's business, that she, by her intense application to learning, arrived at last to a degree of capacity equal to the task of reading the proofs of the most learned works done in the office: and it is but justice to observe here, that her mental acquisitions were only surpassed by her modesty. She died before him. In 1729, through the friendship of the speaker Onslow, he was appointed printer of the votes of the House of Commons; an

office which he held, through three ſucceſſive ſpeakers, for nearly 50 years.—In 1766, he engaged in a partnerſhip with Mr. Nichols, who had been trained by him to the profeſſion, and had aſſiſted him many years in the management of his buſineſs. This enabled Mr. Bowyer, who was growing an invalid, to withdraw in ſome degree from too cloſe an application; and did alſo no inconſiderable ſervice to the public, by bringing forward a gentleman, who, from his zeal for the cauſe of letters, and his abilities to promote it, is juſtly deemed a very fit ſucceſſor to his learned friend and partner.—Mr. Bowyer died November 18, 1777, after having been afflicted, the laſt ten years of his life, with the palſy and the ſtone. He certainly ſtood unrivalled, for more than half a century, as a learned printer, of which his own publications are an inconteſtible proof; and to his literary and profeſſional abilities he added an excellent moral character. He was a man of the ſtricteſt probity, and alſo of the greateſt liberality; aſſiſting every ſpecies of diſtreſs. Many minute particulars of him, that do not come within the narrow limits of my plan, may be ſeen in the Anecdotes of his Life, publiſhed by Mr. Nichols, 4to. To the journeymen of his profeſſion he left, by will, ſome valuable bequeſts for the reward of merit, particularly to Greek Compoſitors. The truſt is for ever veſted in the Stationers' Company.

David Henry, eſq. who, for more than half a century, took an active part in the management of the Gentleman's Magazine, was born in the neighbourhood of Aberdeen, December 26, 1710; "of a family," to uſe his own words, "more reſpected for their good ſenſe and ſuperior education than for their riches." He left both country and friends before the age of fourteen, and was literally the artificer of his own fortune. His inclinations having fixed him in the profeſſion of a printer, and a concurrence of circumſtances placing him within the notice of Mr. Edward Cave the elder, an univerſal encourager of merit, he favoured our young printer with his protection; and in 1736, Mr. Henry became related to his patron, by marrying his ſiſter, Miſs Mary Cave. Soon after his marriage, Mr. Henry commenced buſineſs at Reading, where he eſtabliſhed a provincial news-paper for the uſe of that town, and of Winchester, where he had likewiſe a printing-office. In 1754, we firſt find his name uſed in the title pages to the Gentleman's Magazine as a partner at St. John's Gate, where he continued to reſide many years with great reputation; and he poſſeſſed the freehold property of the Gate and its appurtenances at the time of his death. The literary labours of Mr. Henry would reflect much credit on his memory, if an accurate liſt of them could be obtained; but his modeſt merit ever diſclaimed the juſt praiſe which talents and induſtry like his deſerved. Thoſe uſeful and popular publications which deſcribe the curioſities in

Weſtminſter Abbey, St. Paul's Church, and the Tower of London, printed for E. Newbery, St. Paul's Church-yard, were originally compiled by Mr. Henry, and have been improved by him through many ſucceſſive impreſſions. One of the principal amuſements of his life was the ſtudy of agriculture, which he underſtood from practice as well as theory. During his reſidence at Reading, the management of his newspaper occaſioned him many long journeys; in all which he treaſured up great ſtores of uſeful information; and, on his quitting St. John's Gate, he occupied a conſiderable farm at Beckenham in Kent. The reſult of his obſervations he gave to the public, in 1772, under the title of, The Complete Engliſh Farmer; or, A Practical Syſtem of Huſbandry; in which is compriſed a general view of the whole Art of Huſbandry; but from this he withheld his name; as he did alſo from an Hiſtorical Account of all the Voyages round the World, performed by Engliſh Navigators, in all 6 vols. 1774, 1775, 1786, including Cook's laſt Voyage. This work has an ingenious ſummary of all the voyages undertaken for diſcovery. He died in June, 1792.

William Strahan, eſq. was a very eminent printer. He was born at Edinburgh in 1715. His ſobriety and diligence recommended him in early life to his employers; and, contrary to modern faſhion, he contrived to live within his income. His induſtry and abilities in his profeſſion, accompanied with perfect integrity and unabating diligence, enabled him, after the firſt difficulties were overcome, to get on with rapid ſucceſs; and he was one of the moſt flouriſhing men in the trade, when, in the year 1770, he purchaſed a ſhare of the patent for king's printer of Mr. Eyre. Having now attained the firſt great object of buſineſs, wealth, Mr. Strahan looked with a very allowable ambition on the ſtations of political rank and eminence, and in the year 1775, was elected a member of parliament for Malmſbury in Wiltſhire, with a very illuſtrious colleague, the hon. C. J. Fox, and, in the ſucceeding parliament, for Wootton-Baſſet in the ſame county.—In his political connections, he was conſtant to the friends to whom he had firſt been attached, was a ſteady ſupporter of that party who went out of adminiſtration in ſpring 1784, and loſt his ſeat in the Houſe of Commons by the diſſolution of parliament with which that change was followed; a ſituation which he did not ſhew any deſire to reſume on the return of the new parliament, feeling ſome decline in his health, which had rather ſuffered from the long ſittings and late hours with which the political warfare in the laſt had been attended. This decline, gradually increaſing, put an end to his life, July 9, 1785, in the 71ſt year of his age.

After the example of his old friend and neighbour, Mr. Bowyer, he bequeathed 1000l. to the Company of Stationers; the intereſt to be divided in annuities of 5l. each amongſt infirm

old printers; of whom one half are to be natives of England or Wales, and the other half of North Britain. Endued with much natural ſagacity, and an attentive obſervation of life, Mr. Strahan owed his riſe to that ſtation of opulence and reſpect which he attained, rather to his own talents and exertion, than to any accidental occurrence of favourable or fortunate circumſtances. Letter-writing was one of his favourite amuſements; and among his correſpondents were men of ſuch eminence and talents as well repaid his endeavours to entertain them. One of theſe, was the juſtly-celebrated Dr. Franklin, originally a printer like Mr. Strahan, and his fellow-workman in early life in a printing-houſe in London, whoſe friendſhip and correſpondence he continued to enjoy till his death.

The Art of Printing, if it be not a mathematical ſcience, is yet ſo perfectly ſcientific, as to come very near the meriting that appellation; hence ſo little room has been left by the firſt inventors for improvement, that for a long ſpace of time, no artiſt has gone beyond the ſettled rules of proportion eſtabliſhed by the earlieſt profeſſors of the Art, except in ſome few particular and local alterations which were only calculated to eaſe labour and ſave time. But, about the year 1783, a new method of *compoſition* was hit upon, which was denominated LOGO-GRAPHIC, which conſiſted in the art of arranging and compoſing for printing with words intire, their radices and terminations, inſtead of ſingle letters; for which invention, Mr. Walter, the contriver, obtained his Majeſty's Letters-Patent; and for a while, the *Times*, a periodical paper, was publiſhed in this way, as well as ſome conſiderable works. Mr. H. Johnſon, an ingenious compoſitor, publiſhed, in December 1783, an account of this ſingular method in an 8vo. pamphlet, compoſed *logographically*; but after every exertion to ſimplify what is in itſelf ſo complex, the ſyſtem of *word-compoſing* was ſet aſide for the old and eaſier managed method of ſingle types.

Upon the whole, this was but an atempt to revive the miſcarried art of block-printing, as it is called; upon which, Mr. Nichols the printer publiſhed a thin pamphlet, containing a narrative of the proceedings therein of one Mr. Gedd, a goldſmith of Edinburgh, who deviſed a curious method of compoſing four, five, or ſix ſides of a work, and from hence taking off the ſame in a mould, and caſting the whole in metal as thin as a copper-plate, which would always remain for taking off any number of impreſſions without being liable to imperfections ariſing from the balls taking up ſeparate letters out of words, or figures out of ſums, which in table-work is a ſerious conſideration.* The lottery-liſts are yet done logographically; but, in other works, this method, as well as that of uniting the types

* The reader will find further, in the Progreſs of Printing in Scotland, an account of this invention.

by fuſion, has never been found to ſucceed. In fact, theſe innovations are conſidered to have failed as much from the objection of the workmen, who would not be put out of their old tract; and, perhaps, beſides conſidered their ſituations in danger, from an idea that more diſpatch might be uſed in this method than in the old one, which would occaſion many hands to want employ.

The univerſities, and other learned ſocieties, not patroniſing this invention, it came to nothing, after many hundred pounds, and ſome years labour had been ſpent upon it; for, the undertaking was more arduous than ſuppoſed upon the firſt ſurvey of it, that is, the mathematical contemplation of a ſcience, which would reduce all the words in the language, and their component parts, to the narrow ſpace attainable by the reach of the arm.

When Dean Swift wrote his ludicrous account of the ſchemiſts in Laputa, he little imagined it might give riſe, or at leaſt be affording aſſiſtance to a ſcience, in the communication of ideas, agreeable to that taciturnity his philoſophers admire.

Notwithſtanding Printing has never been honoured in England with a royal inſtitution, it has reached to a conſiderable degree of perfection in London; and were it not for the invidious taſk of compariſon, I could mention names equal to any national munificence. Macklin's Bible, Mr. Boydell's Shakeſpeare, Bowyer's Hume's Hiſtory of England, and Bibles, &c. &c. might be adduced in proof of the perfection of the Art; an undoubted inſtance of the public taſte and generoſity in rewarding ingenuity and induſtry. The Typography of the Louvre has not produced better printing than has diſplayed in England of late years.

The Hiſtory of Printing in London being now completed as far as the premiſed plan, I ſhall now proceed to the country, and ſhew where, and by whom, it was practiſed; for, on examination, we find printing-houſes were ſet up in ſeveral cities and towns in this kingdom where they had any conſiderable religious houſe. Thus we ſee, beſides Weſtminſter, that the abbey of St. Albans had printing there very ſoon; nor was this the only one, for time has diſcovered to us ſeveral others, ſuch as Taviſtock, Worceſter, Canterbury, Ipſwich, &c. However, it appears, that Oxford had Printing done there very early. Wood, in his Antiquities of Oxford, mentions Rood printing here, who was ſucceeded by Scholar; and he by Peter Travers, who, in 1527, removed to Southwark. One Charles Ryrſeth, a Dutchman, reſided there a ſhort time, and printed one book in 1674.

In Rymer, vol. XV. p. 628, is found a patent granted by Queen Elizabeth to Thomas Cooper, clerke of Oxforde, for 12 years, for the ſole printing his Latin dictionary, entitled at

firſt, *Bibliotheca Eliota*, and afterwards, *Theſaurus Utriuſque Linguæ Latinæ et Britannicæ*. This patent is dated from Weſtminſter, March 12, 1597.

After this time, we have obſerved no other printer reſident at Oxford for the ſpace of ſixty years, for which there is no reaſon aſſigned. In 1585, a new printing-preſs was erected, at the expence of the Earl of Leiceſter, chancellor of that univerſity. The firſt production from this preſs was publiſhed by John Caſe, fellow of St. John's College.

Joſeph Barnes was appointed univerſity printer in 1585, and continued until 1617. From that time,

John Litchfield and James Short were printers to the univerſity until 1624, whoſe books have not always both their names.

John Litchfield and William Turner were univerſity printers, until 1635.

Henry Hall in 1648.

William Turner and Leonard Litchfield in 1658.

William Hall in 1662, who continued until 1676.

Mr. Wood, in his *Athenæ*, mentions Samuel Clark, a maſter of arts, as elected May 14, 1658, *Architypographus*; who was ſucceeded by Martin Bold in 1669.

Books printed *e Theatro Sheldoniano* from 1671, have uſually no printer's name to them. Henry Crutterden printed a book at Oxford, in 1618, wherein he calls himſelf one of his Majeſty's printers.

The Clarendon printing-houſe was erected here in 1712, out of the profits of Lord Clarendon's Hiſtory of the Civil Wars; which copy-right his Lordſhip deviſed to the univerſity. John Baſkett printed Bibles in the eaſt end of this houſe; having a licence from the univerſity for 21 years upon the conſideration of paying 200l. per annum.

It is provided by an univerſity-ſtatute, "That there be a perſon ſet over the printers, who ſhall be well ſkilled in the Greek and Latin tongues, and in philological ſtudies, with the title of *Archi-typographer*, whoſe office is to ſuperviſe and look after the buſineſs of Printing, and to provide, at the univerſity expence, all paper, preſſes, types, &c. to preſcribe the module of the letter, the quality of the paper, and the ſize of the margins, when any book is printed at the coſt of the univerſity, and alſo to correct the errors of the preſs." This office is by the ſaid ſtatute annexed to the place of the ſuperior law-beadle, as having leſs buſineſs than the reſt.

The univerſity of Oxford has produced more ſplendid and accurate editions of the Greek claſſics than all the other univerſities in Europe. Weſt's Pindar, Hudſon's Dionyſius, Dr. Mill's Greek Teſtament, Jebb's Ariſtides, Warton's Theocritus, and ſeveral other Greek authors publiſhed at Oxford, are ſuperior to any editions other countries have produced, in cor-

rectneſs of text, ſplendor of execution, and ſagacity of criticiſm. The Oxford editions of the Greek claſſics are preferable to all others in point of accuracy, eſpecially the firſt editions, which the editors themſelves, for their own reputation, carefully ſuperintended.

The univerſity of Cambridge received the Art of Printing very early; but it is uncertain who were the perſons that introduced it there.

John Siberch ſettled here in 1521, and ſtyles himſelf the firſt Greek printer in England; but although there is much Greek letter in his books, there is not one that is wholly of that character. As Eraſmus was then reſident at Cambridge, he, no doubt, took care of his own works.

King Henry VIII. granted, July 1534, to this univerſity for ever authority to name, and to have, three ſtationers, or printers of books, aliens, or ſtrangers, to be reputed and taken as denizens.

Notwithſtanding this favourable licenſe for encouraging the preſs, no books appear to have been printed here after the year 1522 to 1584, a period of ſixty-two years, when Thomas Thomas, M. A. and formerly of King's College in this univerſity, took up and followed the buſineſs of Printing; and was, beſides printer to the univerſity, author of the Dictionary which bears the name of Thomas Thomas. He died in the year 1583.

John Legate, citizen and ſtationer of London, in 1589, was printer to this univerſity, which he ſays was conferred on him by the univerſity.

In 1606, he uſed the impreſſion of the "*Alma mater Cantabrigia*," and found it, "*Hinc lucem et pocula ſacra*," which has frequently been uſed ſince.

He died in 1626, leaving eleven children, when a licenſe was granted to John Legate, his ſon, to print Thomas's Dictionary, &c. How long his ſon printed does not appear, but he lived in London in the year 1637. In 1608, Chantrell Legge printed for the univerſity, and was ſucceeded by Thomas Buck, 1627, and Roger Daniel to 1650, and Buck alone 1653; who by a will, made September 21, 1667, left legacies to Catharine-hall, where he had been a ſcholar, to purchaſe books. He died in 1688, and was buried in Great St. Mary's Church. He was ſucceeded in 1655, by John Field, who was ſucceeded about the year 1675, by J. Hayes,* who, about 1688, was ſucceeded by Edward Hall. After the Revolution, Cornelius Crownfield, a Dutchman, had that office, and was ſucceeded by Mr. Joſeph Bentham, who reſigned it in favour of Mr. John Archdeacon, the preſent univerſity printer.

* Buck, Daniel, Field, and Hayes, printed the beſt Bibles, both large and ſmall, of their time.

The univerſity of Cambridge have acquired much celebrity by their edition of Demoſthenes by Taylor; the four Cambridge Claſſics, as they are called; and by their impreſſions of the works of Duport, Barnes, Bentley, Clarke, Middleton, Davies, and Jortin.

Who the perſon was that firſt practiſed the Art of Typography at St. Alban's, we have not been able to learn; but, by the productions from his preſs, we find he was a ſchoolmaſter of that place; and, by ſeveral writers, mentioned as a man of merit, and a friend of Caxton. He printed here ſo early as 1480, and produced ſeveral books between that year and 1486; from which time there appears a great chaſm.

John Hertford, in 1556, endeavoured to revive the Art in this place, by printing ſeveral books; but, finding it not anſwer his expectation, removed in 1558 to Alderſgate-ſtreet, London.

Printing at the city of York was early in reſpect to other places in this kingdom, which gives room to conjecture, they had men of ſpirit, who were willing to cultivate letters and free inquiry.

In 1509, Hugo Goeſe, ſuppoſed to be the ſon of an ingenious printer at Antwerp, erected a printing-houſe here, where he continued ſome years, and then removed to Beverley, where he lived in the Hye-gate, and uſed for a device an H. and a gooſe, but produced very little from his preſs while he reſided here. He afterwards removed to London.

Bryerley Hall near Leeds, once the hoſpitable ſeat of —— Richardſon, eſq. is now converted into a printing-office, where ſome *neat* things are printed.

Taviſtock can date Printing as early as 1525, by Thomas Rychards, monk of the ſaid monaſtery, where, among other productions, was printed the Stannary Laws.

Southwark had a printing-office in 1514, when Peter Treveris, a foreigner, ſet up a preſs, and continued till 1532. He lived at the ſign of the Widows, and printed ſeveral books for W. Raſtell, John Reynes, R. Copland, and others, in the city of London. James Nicholſon printed there in 1526; and in 1537, had his office in St. Thomas' Hoſpital, where he was licenſed in 1538 by Henry VIII. for printing the New Teſtament in Latin and Engliſh. He was ſucceeded by John Redman, who printed in Southwark before 1540.

Chriſtopher Truthall, ſuppoſed to be a feigned name; for in Queen Mary's reign, he printed ſeveral books againſt the Papiſts, which would have been dangerous for him to have owned, or put his real name to.

Canterbury had a printing-office early, as appears by the liberties taken at the death of Henry VIII. In 1550, John Mychell lived in St. Paul's pariſh, and ſoon after in St. Auſtin's, where he printed a chronicle, "*Cum priv. imprimendum ſolum*".

Cardinal Wolſey patroniſed a printing-houſe at Ipſwich, anno 1538; where buſineſs was carried on by John Oſwen, who made uſe of "*Cum imprimendum ſolum*," to his firſt production. John Overton printed there in 1548, and, Anthony Scoloker, from London, reſided here at the ſame time.

In the Roll's Chapel is a licenſe granted by Edward VI. to John Oſwen, of the city of Worceſter, and his aſſigns, to print and reprint, &c. every kind of book, or books, ſet forth by his Majeſty, concerning the ſervice to be uſed in churches, adminiſtration of the ſacraments, and inſtruction of his ſubjects of the principality of Wales, and marſhes thereunto belonging, &c. for ſeven years, prohibiting all other perſons whatſoever from printing the ſame.

He continued to print until 1553; in which year, being the 7th of Edward VI. he was appointed printer for the principality of Wales, and the marſhes thereunto belonging.

It appears in the year 1565, that many ſtrangers from the Low Countries came and ſettled in Norwich city; maſters, workmen, and ſervants (who had her Majeſty's letters patent to work, and make all ſorts of woollen manufactures), men, women, and children, to about the number 3925. This was encouraged by the mayor and ſheriffs of this city, who waited on Thomas, duke of Norfolk, at his palace there, and got the freedom and liberty of the city granted to them. Among theſe ſtrangers, the Art of Printing was introduced here, of whom Anthony Solmpne was ſo well approved of, that he had his freedom preſented to him.

Anthony de Solmpne is taken notice of as a printer at Norwich, in Leland's Appendix to his *Collectanea*, part 2, vol. vi. page 41, and in the Bodleian library, at Oxford, among the archives.

Birmingham produced no printing worth notice, until the celebrated Baſkerville began buſineſs there, in 1750, when he applied himſelf to letter-caſting; the bringing of which to perfection coſt him much labour and expence. He afterwards proceeded to Printing; and his firſt work was an edition of Virgil on royal 4to. which now ſells for 3l. 3s. and upwards. In a ſhort time, he obtained leave from the univerſity of Cambridge to print a Bible in royal folio, and editions of the Common Prayer in three ſizes; for which he paid large ſums to the univerſity. He next printed Horace, Terence, Catullus, Lucretius, Juvenal, Saluſt, and Florus, in royal 4to. Virgil in 8vo. and ſeveral books in 12mo. He publiſhed, likewiſe, ſome Engliſh claſſics; which are like all the reſt of his works, the beſt teſtimonies of the merit of their performance; and Mr. Baſkerville's name is deſervedly ranked among thoſe who, in modern times, have brought the Art of Printing to its greateſt perfection. Not meeting, however, with that encouragement from others in the ſame Art which he expected, he ſet up a letter-

foundry for ſale, a little before his death; which happened in July, 1775.

He had been brought up to no particular buſineſs; but always admired and practiſed fine writing, and cutting letters on ſtone. For ſometime he worked with diſtinguiſhed ſucceſs in the Japan buſineſs, but always with a view to the improvement of letter-founding. He was born at Woverley in Worceſterſhire, in 1706; and lies buried in maſon's work, upright in his own houſe, in Birmingham. Though the rioters deſtroyed the building, his remains are untouched.

The Printing buſineſs has been extenſively carried on at Eton, by Mr. Joſeph Pote, who was many years a reſpectable bookſeller and printer at that place, and editor as well as printer of ſeveral learned and valuable works; among which may be mentioned, The Hiſtory and Antiquities of Windſor Caſtle, and the Royal College, and Chapel of St. George, &c. &c. 4to. illuſtrated with cuts; treating of many particulars not in Aſhmole, Anſtis, or any other writers. Mr. Pote died March 3, 1787.

Robert Goadby was an induſtrious and learned printer, many years ſettled at Sherborne in Dorſetſhire; where he publiſhed many uſeful weekly and monthly publications; all which, he found means to write or edite himſelf. He died Auguſt 12, 1778. His Illuſtration of the Holy Scriptures, in 3 large folio volumes, is a book that has been very generally read, and widely circulated. He alſo compiled and printed a uſeful book, entitled, The Chriſtian's Inſtructor and Pocket Companion, extracted from the Holy Scriptures; which had the good fortune to meet with the approbation of Biſhop Sherlock, and was very well received by the public.

At Briſtol, Pine diſtinguiſhed himſelf by his neat Bible, and ſome well-done pieces for Mr. Weſley.

The inſtitution of a printing-office at Lord Orford's ſeat at Strawbery Hill, is a worthy example to the nobility; and reflects more honour on the founder, than ſtuds of horſes bred from the moſt exact genealogy. Editions from this preſs are in ſuch repute, that no ſettled price can be fixed for the copies. In fact, books were only produced here for preſents: they were conſtantly his Lordſhip's writing or editing; and the numbers printed off very ſmall. The following liſt taken from a *Catalogue Raiſonné*, drawn up by its noble author, and printed at Strawbery Hill in 1774, it is hoped will be acceptable to the reader; as only 100 copies were printed on ſmall, and ſix on large paper. It is illuſtrated with 14 prints, and contains a complete liſt of all the furniture and effects, late in the poſſeſſion of its curious owner.

By this, it appears, that the ſplendid edition of Gray's Poems, fol. with Bentley's deſigns, was among the firſt books which iſſued from this preſs, and this was in 1757; Gray's two firſt Odes were originally printed here the ſame year.

The earlieſt dated book from the Walpole preſs, is the *Ædes Walpolianæ*; or a deſcription of the pictures of Houghton Hall, Norfolk, 1752, 4to. This valuable collection was transferred to Ruſſia, to ſatisfy the rapacious creditors of his predeceſſor; but not till after the greateſt part had been copied by engravers under the liberal patronage of Mr. Alderman Boydell.

A Catalogue of Royal and Noble Authors, 2 vols. large 12mo. 1758; 300 copies only printed. A ſecond edition, corrected and conſiderably enlarged, was publiſhed by Dodſley, with the author's permiſſion, in 1759. In 1786, a poſtſcript was printed at Strawbery Hill; and another edition, with conſiderable additions, is ſaid to be ready for delivery. Lord Cheſterfield and Lord Edgcumbe will here come in particularly *con amore*.

In 1759, appeared an handſome edition in 4to. of Lucan's Pharſalia; only 300 copies printed, with notes on the firſt four books by Dr. Bentley; the reſt of the notes are by Grotius.

Paul Hentzner's Journey into England in 1589, 12mo. 1757, only 220 copies. This work is only part of the author's *Itinerarium Galliæ, Germaniæ, &c.* firſt printed at Breſlaw, 1617, 4to. and Nuremberg, 1629, 8vo. relating to this country.

Lord Whitworth's Account of Ruſſia, 1758, 12mo. 700 copies.

Parallel between Magliabecchi and Hill, by Mr. Spence, 1758, 12mo. 700 copies. Hill was a taylor, and attracted the notice of the learned by his knowledge of the Oriental tongues. Theſe two laſt works were the largeſt impreſſions which iſſued from the Strawbery Hill preſs.

Fugitive Pieces, 12mo, 1758. 200 copies.

Anecdotes of Painting in England, 4to. the two firſt volumes appeared in 1762; and were printed by Thomas Farmer: the third in 1763; only 600 copies printed. A ſecond edition of them was printed at Strawbery Hill for William Bathoe, bookſeller. In 1771, a fourth volume was publiſhed, and delivered to the Public at one guinea, by Bell in the Strand. To this volume is added, The Hiſtory of the Modern Taſte in Gardening. In 1763, was added a fifth volume, entitled, A Catalogue of Engravers, who have been born or reſided in England. Theſe volumes contain all the MS. notes of Mr. G. Vertue; to which is added, his life and works digeſted into chronological order. The world is in this work much indebted to his Lordſhip, for many particulars relating to the genius, the works, and the life of the inimitable Hogarth: and in 1782, a third edition was printed in 5 vols. by Dodſley, crown 8vo; and a fourth by the ſame bookſeller, 1786, in the ſame ſize and number of volumes.

The Eſſay on Gardening was tranſlated into French by the late Duc de Nivernois, and printed, with the tranſlation, at Strawbery Hill, in 1785, in 4to. 200 copies.

Life of Edward Herbert, Lord Herbert of Cherbury, written by himſelf, 1764, 4to. 200 copies; reprinted for public ſale by Dodſley, 1770, 4to.

Hiſtoric Doubts, reſpecting the Character, Conduct, and Perſon of Richard the Third, 4to. 1768, 500 copies. This work is very ingenious, and contains much argument and knowledge; but was, in a great meaſure, derived from Buck's Hiſtory of that monarch. The boldneſs of theſe remarks, but not their novelty, attracted the notice of ſeveral critics, which in the end occaſioned the author to withdraw himſelf from the Society of Antiquaries, of which he had been a member ever ſince 1753. Dr. Milles, dean of Exeter, offered ſome arguments againſt this work, from a wardrobe-account in the *Archæologia*, vol. 1, p. 361.

Cornelie Veſtale, a French Tragedy, by the Preſident Henault, 1768, 12mo. This is very ſcarce here, as 150 copies out of the 200 printed were ſent to Paris.

Seven Original Letters from Edward VI. to Barnaby Fitzpatrick, 1771; 200 copies.

Miſcellaneous Antiquities, No. 1. and 2, 4to. 1772. Mr. Ives, a meddling character, was the occaſion of this curious work proceeding no further. Only 500 copies were printed. It was intended to contain a collection of curious papers, either republiſhed from ſcarce tracts, or firſt printed from original MSS. In the ſecond number is the remarkable trial of Sir Thomas Wyat, with his defence, copied by Mr. Gray from the Britiſh Muſeum.

Verſes by Mr. Fitzpatrick and Mr. Fox, 1775, 4to. 250 copies.

The Sleep-walker, a comedy, tranſlated by Lady Craven, 12mo. 1778; 500 copies.

Poems, by Anna Chambers Counteſs Temple, 4to. 1764; 100 copies.

Hoyland's Poems, 12mo. 1769; 300 copies.

Lines for the Monument of Roſe, a favourite ſpaniel.

W. Jones's Muſe Recalled; an Ode, occaſioned by the nuptials of Lord Viſcount Althorpe, now Lord Spencer, with Miſs Lavinia Bingham, daughter of Lord Lucan, 12mo. 1781.

A Play Bill, for High Life below Stairs, with the ſongs, and the Romp, performed at the revived theatre at Hinchinbrook, 1786, fol.

Prologue and Epilogue, by Generals Conway and Burgoyne, to the play of the Way to Keep Him; performed at Richmond Houſe, May 17, 1787, before the Royal Family, fol. 1787.

Biſhop Bonner's Ghoſt; a poem, by Miſs Hannah Moore, 1789, 4to.

Tranſlation from Dante's Inferno, canto XXXIII. 4to. no date.

The only dramatic work from this preſs, was the Myſterious Mother, a tragedy; never intended for performance or publi-

cation, 12mo. 1763; and of which, only 50 copies were circulated among his friends. It is now printed in 8vo. 12mo. and 18mo. for public sale.

The Castle of Otranto; a romance, inscribed to the late Earl of Hertford, 1766, 12mo. Several editions have been produced of this curious book by different booksellers; a good one in 1791, 12mo. But the best is that of Bodoni of Parma, in 4to. with a view of the Castle in its present state.

Letters to the Editor of Chatterton's Miscellanies, and to Mr. William Barret of Bristol, 12mo. 1779, reprinted in the Gentleman's Magazine, vol. 52, p. 189, 247, 300, 347. His conduct relative to the unfortunate Chatterton was a source of so much regret to himself, and to the lovers of antiquities, that no further animadversion ought now to be passed upon the subject.

Mr. Thomas Kirkgate, the printer and conductor of all his Lordship's literary labours for more than 40 years, only stands in his patron's will on the footing of a menial servant, by a legacy of ONLY 100 pounds.

The best, concise account of the villa and printing-office of Strawberry Hill and its valuable contents, that has hitherto appeared, may be found in Mr. Lyson's Environs of London, vol. 3, page 567—74; and in the History of the Parish of Twickenham.

The late ingenious James Watson, who with Freebairne was patented by Queen Anne for printing in Scotland; and was afterwards one of the printers to George I. published, in 1713, a short History of the Art of Printing; from the preface of which, some light is thrown upon the introduction of the Art in Scotland; and from this information it appears, that it was introduced from the Low Countries, by the priests who fled thither from the persecutions at home. However, time has destroyed, or rather the immoderate zeal of the reformers has done that which antiquarians lament; for no book of the Catholic persuasion is known to exist printed in Scotland before the year 1500.

In 1509, is found a Breviary of the Church of Aberdeen, printed at Edinburgh that year; thirty-five years after the introduction of this Art by Caxton. Mr. Professor Ruddiman discovered a second part of this valuable relict, printed in 1510, at the same place.

Mr. Robertson, keeper of the Records in Scotland, has lately discovered a patent of King James IV. which renders it certain that a printing-press was first established at Edinburgh, during the year 1507; 30 years after Caxton had brought it into England.

Mr. Ames, who is very particular in his work, as well as his editor Mr. Herbert, accounts for a chasm of 30 years from the last date to the next work printed at Edinburgh: when it is known the Scotch acts of parliament, made in the reign of James V. were printed. Mackenzie, vol. 2, fol. p. 596, mentions the

Chronicles of Scotland by Boëthius, as printed at Edinburgh, by Thomas Davidſon, in the Fryere's Winde, in 1536; and in 1540, were printed there the whole works of Sir David Lindſay. By a letter from Mr. Thomas Ruddiman to Mr. Ames, it appears, that the above Davidſon had a parliament licence, and not a patent, to print acts of parliament at this time, which was towards the end of the year 1541.

In the Harleian Catalogue, vol. I. No. 8375, appears a book of the Life and Death of Cardinal Beaton, biſhop of St. Andrew's, dated in 1546; and Scotland's Complaint, is ſaid by Watſon to have been printed in 1540, and another edition in 1548. Thoſe who conſult the above catalogue in the firſt vol. will find many books of Scotch affairs with early dates, not within the plan of this ſhort hiſtory to record. See Herbert's Ames, 4to. vol. 3, p. 1477. See alſo Dr. Mackenzie's Writers of the Scotch Nation, vol. 3, p. 42 and 46.

It appears from the *Phœnix Britannicus*, that Thomas Vautrollier made aſſignments of copy-right to Thomas Nelſon in 1585; when the firſt Scotch edition of Calvin's Inſtitutes was printed by W. Lawne, miniſter. This is an abridgment of the original work in 8vo. containing 398 pages. In 1599, I find printed in 4to. Tuſſer's 500 Points of Good Huſbandry; and in 1597, the Demonologie of King James VI. 4to; another edition in the ſame ſize appeared in 1600.

In Thomas Ruddiman, Scotland produced an eminent ſcholar, and at laſt a learned printer. He was born in 1674; and received the beſt education which the care of his parents could procure him, which was in a charity-ſchool at Boyndie. He, for years, acted as a private tutor and public ſchool-maſter in ſeveral parts of Scotland. His firſt promotion to public notice was under the patronage of Dr. Pitcairne, who obtained for him the appointment of under librarian to the Advocates' Library, founded by Sir George Mackenzie—a place of ſuch ſmall emolument, that it altogether brought him in ſcarcely 12l. ſterling per annum. His talents as a ſcholar brought him to the notice of Mr. Freebairne, a reſpectable bookſeller, who engaged him to correct Sir Robert Sibbald's Introduction to the Hiſtory of the Romans in Britain, a Latin work of great merit. In 1707, his neceſſities compelled him to act as an itinerant auctioneer; and the ſame year he publiſhed his *Voluſenus**, which proved that his public calling did not prevent him from following the path of the Belles Lettres. Of this firſt edition only 200 copies were printed; it is dedicated to his patron, Dr. Pitcairne, and the coſts of the impreſſion amounted to 5l. 10s; the copies were ſold for 1s. each.

In 1709, he publiſhed Johnſton's Pſalms and Canticles in Latin, with notes; and was greatly aſſiſtant in producing Free-

* See the article WILSON, in the Scotch Encyclopedia, 4to.

bairne's edition of the works of Gawin Douglas, biſhop of Dunkeld; for which the bookſeller paid him 8l. 6s. 8d. ſterling.

His reputation as a literary character was ſo high, that he received the moſt flattering encouragement; and the laſt auction he conducted, was that of his friend's library, Dr. Pitcairne, which was, at laſt, moſtly diſpoſed of to Peter the Great of Ruſſia, in 1713.

In 1714, he publiſhed his Rudiments of the Latin Tongue; and ſoon after, edited the works of Buchanan, for which he received 40l. His *Gram. Inſtitutiones Latinæ*, came out in 1725; and he was ſoon after engaged to conduct a newſpaper, which was called the Caledonian Mercury; and all this while he continued as under librarian, until the death of Mr. Spottiſwoode, whom he ſucceeded; and was himſelf ſucceeded in that office by Mr. Goodall, the defender of Queen Mary.

In 1739, he finiſhed Anderſon's Diplomata, to which he wrote the preface. At this time, he was in the Printing buſineſs, in partnerſhip with his brother Walter, who had been regularly bred to the Art, and had carried it on from 1715. In 1740, they were appointed printers to the univerſity, along with James Davidſon, bookſeller.

His learning engaged him in many diſputes; but he carried them all on with temper and moderation, even under irritable circumſtances. His biographers agree in giving him an unblemiſhable character; and the world muſt allow him to have been the firſt ſcholar of his time. He died at Edinburgh, January 19, 1757, aged 83. All the publications he edited, while a printer, are particularly correct; and it muſt be allowed, upon the whole, that he was of great ſervice to claſſical literature, and an honour to his native country.

Scotland, by the two Foulis, produced ſome of the moſt beautiful and correct Printing which at preſent adorns the republic of letters. Even Bodoni of Parma, or Barbou of Paris, have not gone beyond ſome of the productions from the preſs of Robert and Andrew Foulis.

Robert Foulis began printing about the year 1740; and one of his firſt eſſays was a good edition of Demetrius Phalerius, in 4to. In 1744, he brought out his famous *immaculate* edition of Horace, ſmall 12mo. at Glaſgow; and ſoon afterwards was in partnerſhip with his brother Andrew. Theſe two printers were ſo induſtrious, that in thirty years time they produced as many correct and well-printed books as any of the famous printers of old. Their large claſſics, as well as their ſmaller ſizes, either in Greek and Latin, or in pure Greek, are as remarkable for their beauty and exactneſs, as any in the Aldine ſeries.

It is a melancholy reflection to think that their taſte for the fine arts at laſt produced their ruin; for engaging to eſtabliſh an academy for the inſtruction of youth in painting and ſculpture in Scotland, and the enormous expence neceſſary to ſend

pupils to Italy, to ſtudy and copy the ancients, gradually brought on their decline in the Printing buſineſs; and they found the city of Glaſgow no fit ſoil to tranſplant the imitative arts into, although the literary genius of Greece and Rome had already produced them ample fortunes.

Notwithſtanding the beginning of this ſcheme was very weak, yet in ſome of the departments it roſe above mediocrity, particularly in drawing and engraving; but in moulding, modelling, and painting, they proved that all temporary and private attempts muſt be abortive for want of continual ſupport. Human life is too ſhort for bringing to perfection thoſe arts which require permanent eſtabliſhments to prevent their decline. This is particularly the caſe with painters; to whoſe ſtudies no limits can be ſet, but whoſe encouragement is of all others the moſt precarious. However, it ſhould be remembered to the credit of Robert Foulis, that he was the firſt projector of a ſchool of the liberal arts in the iſland of Great Britain. Whatever may hereafter be conſtrued of the motives which urged this patriotic inſtitution, ſelfiſhneſs muſt be entirely baniſhed out of the queſtion; unleſs the pleaſure that ariſes from endeavouring to do good to one's country be reckoned as ſuch; and if the conſciouſneſs of acting with patriotic and benevolent meaning does not follow us to the other world, the eſtabliſhment of a magnificent muſeum, for the advancement of true knowledge, encourages this pleaſing hope.

Robert was originally a barber; and Andrew taught French in the univerſity of Glaſgow; but having a fine taſte, and turning their thoughts to caſting letter, they produced ſome works that will cauſe their names to be recorded in the temple of fame, when their unſucceſsful attempts at painting and ſtatuary will be totally forgotten.

Andrew Foulis died in 1774; and Robert, in 1776, exhibited and ſold at Chriſties', in Pall-mall, the remainder of his paintings. The Catalogue forms 3 vols. and the reſult of the ſale was, that after all the concomitant expences were defrayed, the balance in his favour amounted to the *enormous* ſum of FIFTEEN SHILLINGS!!! He died the ſame year on his return from London.

Uric printed ſome good Greek and Latin works; but was never conſidered as a rival of the above brothers. He died at Glaſgow, in 1770.

About the year 1725, Mr. William Gedd, a goldſmith at Edinburgh, contrived a ſcheme to facilitate the printing of Bibles, Common-prayer-books, Claſſics, &c. by a novel method. He had the firſt page compoſed in the uſual way, with types. The form was then covered with ſome ſort of gypſum; which, after it was hardened, became a complication of matrices, for caſting a whole page, in a ſingle piece. By repeated experiments, he became ſo expert in this new contrivance, that he is ſaid to

have been able to make plates for half a sheet in less than two hours, without doing the least injury to the types; so that they might be immediately used for the composition of another page. And no difference, we are told, could be perceived between an impression from his plates, and one from the types. New types, he observes, were much better for his purpose than those which had been used before, and smeared.

With the assistance of his son, James Gedd, whom he bred a printer, he completed plates for an edition of Sallust, which was printed at Edinburgh, in 1736. After various disappointments, losses, and mortifications, in the pursuit of his project, this ingenious man died about the year 1750. His two sons, James and William, who were both printers, died in Jamaica: the former in 1749, and the latter in 1767.

Besides the ease and expedition with which new impressions of books may be printed upon Mr. Gedd's plan, there is also this advantage attending it, that as each plate is used in printing only a single page, the letters are not so much worn, as they are in the common way, by being repeatedly employed in a voluminous work. The type will therefore preserve its beauty, with the utmost uniformity, throughout the largest impressions. On the other hand, the difficulty of correcting mistakes, the expence of so many plates, and the care required for keeping them without injury for future occasions, are objections, which will probably deter any one from attempting to revive this ingenious invention.

Ireland, Mr. Ames observes, was one of the last European states into which the Art of Printing was introduced. Mr. Ames used his best endeavours to procure from thence an account of its rise and progress in that kingdom, before 1600; but all the information he could collect, only amounted to what follows:—

By a letter from Dr. Rutty of Dublin, to Dr. Clark of London, dated June 21, 1744, it appears, that the Common Prayer was printed in Dublin by Humfrey Powel, in 4to. black letter, in 1551. Before, and even after this date, Irish authors caused their works to be printed abroad. The College Library catalogue affords but one piece printed there so early as even 1633. Even down to 1700, very few books were printed in Ireland; but whatever was written there, was generally sent to London; and to this day, the printing business in Ireland consists in little more than re-printing London books in smaller sizes than they are done in England; and for which they find a good market abroad.

Equivocal proofs of early Printing at Waterford, may be seen in Herbert's Ames, vol. 3, p. 1523; some articles there said to have been published as early as 1555.

A Catechism, translated into Irish by J. Kerney, was the first book printed in Irish characters. This seems to have been

done about 1577; though an Iriſh Liturgy was undoubtedly printed there in 1566, for the uſe of the Highlanders of Scotland. Other books are mentioned as being printed here by Herbert; but I think upon too ſlight a ground. However, the firſt Almanack printed there was by William Farmer, in 4to. Dublin, 1587.

No doubt but ſmall treatiſes, proclamations, ballads, &c. were currently printed there all the time; but works of merit and importance were always ſent to London, Paris, Antwerp, or Douay, to be printed.

The Iriſh Common-prayer was printed in folio, in 1608, in Iriſh characters, by John Francton. Mr. Ames mentions alſo the Engliſh Statutes in force in Ireland, and ſeveral proclamations printed by him as king's printer; but when he began, or left off, does not appear.

Ireland, by its connection with London and Scotland, produces ſome very neat printing; Wilſon's types are much approved of at Dublin. Alderman George Faulkner may be conſidered as the firſt printer in Ireland in his time; but it muſt be remembered, his letter was all caſt in London. One of his beſt books is his edition of Swift's Works, 17 vols. 8vo.

Having before quoted an encomium of the learned Eraſmus, at the concluſion of the foreign part of this work, I ſhall likewiſe introduce one from the writings of the intelligent Opmer, who was likewiſe a native of Holland, and who died about anno 1595. He gives the following teſtimony: "This year, 1440, the Art of Printing began to be exerciſed at Mentz, by John Fauſt, who was the grandfather of John Schoeffer, a printer of this age, and worthy the higheſt encomiums."

The ſame author afterwards beſtows the following elegant panegyric upon the Art and its inventor: "That at the decline of the world, when the laſt day ſeemed to approach, ſo many men of accompliſhed learning and ſingular piety ſhould break forth, like bright ſtars, with unuſual luſtre through the tempeſtuous clouds of deadly diſcord; ſo that you would have thought the world had been recovered from a long diſeaſe, and gradually re-aſſumed its loſt ſtrength, in the arts and ſciences. This was effected by the aſſiſtance of that Art, which from metal characters of letters ingeniouſly caſt, diſpoſed in the order in which we write, ſpread over with a convenient quantity of ink, and put under the preſs, has uſhered into the world books in all languages, and multiplied their copies like a numerous offspring, and has obtained the name of TYPOGRAPHY. This Art of Printing was moſt certainly invented and brought to light by John Fauſt in the year 1440. It is amazing that the author of ſo important a diſcovery, and ſo generous a promoter of divine and human learning, ſhould be unworthily forgotten, or only caſually remembered as a mere artiſt. Surely ſuch a perſon deſerves a place amongſt the greateſt benefactors of mankind!"

Thus, in a compendious, but impartial manner, I have traced the Rife and Progrefs of an Invention, the practice and improvement of which has altered the manners as well as the opinions of the whole world. Before the invention of this DIVINE ART, Mankind were abforbed in the groffeft ignorance, and oppreffed under the moft abject defpotifm of tyranny. The clergy, who before this æra held the key of all the learning in Europe, were themfelves ignorant, though proud, prefumptuous, arrogant, and artful; their devices were foon detected through the invention of Typography. Many of them, as it may naturally be imagined, were very averfe to the progrefs of this invention; as well as the *brief-men*, or writers, who lived by their manufcripts for the laity. They went fo far as to attribute this bleffed invention to the Devil; and fome of them warned their hearers from ufing fuch diabolical books as were written with the blood of the victims who devoted themfelves to Hell, for the profit or fame of inftructing others. Such was the fate of its firft rife; but, like all other ufeful inventions, it foon foared far above the malignant reach of invidious objections: the more liberal part of mankind, amongft whom it is but juftice to fay were fome eccleffiaftics, gave it every neceffary encouragement; and kings and princes became, for the firft time, the patrons of learning. Genius, like beaten gold, fpread over the world; and the latter end of the XVth century faw a complete revolution in the human mind; for this Art brought with it, that of difcovering deception and expofing hypocrify: and, by its rapid multiplication of copies, more could be accommodated with the labours of the learned, than before by the tedious operation of the folitary pen.

The Reformation, which, from various caufes, changed the face and intereft of moft of the European ftates, was not a little forwarded by the ingenuity of Printing. This Art facilitated the reciprocal communication of difpute, and alternately affifted each fect in mutually fupporting their favourite doctrines.

From the multitude of books produced in the XVIth century, the world began to affume a new character and way of thinking; and notwithftanding the troubles, which at that time fhook Europe to its centre, fome of the firft order of geniufes rofe to enlighten the world. A Bacon, in England, fucceeded by a Boyle, laid the foundation of the prefent fyftem of philofophy, which Sir Ifaac Newton fo beautifully illuftrated afterwards.

Its progrefs was not confined to Europe, or to the European languages. It penetrated to the Eaft Indies. The fociety for propagating the Gofpel in foreign parts, eftablifhed in London, fent, in 1569, the whole apparatus of a printing houfe to Tranquebar, with proper workmen, and large quantities of paper, which they thankfully received, and immediately fet to work. They have fince printed a fine quarto New Teftament, prayer-

books, catechisms, &c. in Portuguese, and several Eastern languages and characters, for promoting their pious design: and I have shewn, in the historical parts, that it early reached the inhospitable coasts of Iceland and Russia, towards anno 1560.

The famous Thevet, historiographer to Henry III. of France, and a great traveller, gives the following account of its reception at Moscow: "As for the Art of Printing, they (the Muscovites) had not the use of it until 1560; when it was discovered to them by a Russian merchant, who bought a number of types, &c. with which many neat editions were printed. Nevertheless, as they are a very superstitious nation, and apt to raise scruples without any foundation, in which they imitate their followers of the Greek church; some of them hired several fellows privately to burn all their characters, apprehending that Printing might make some change or confusion in their religion. And yet not the least enquiry or prosecution was made after this, either by the prince or his subjects." They have, however, since that time, admitted the Art into Moscow and Petersburgh. I have seen a volume of magazines in the Russian character very well printed. The Arminian and modern Greek are the principal characters in use in these countries.

Little is known respecting the remote parts of Africa, called Abyssinia; and even those which are nearer, as Morocco, Fez, &c. yet it is certain they received the Art early from their neighbours, the Spaniards, or Portuguese, and encouraged it for a considerable time; yet, whatever be the reason, scarce any footsteps of it now remain, if Mr. S. Olon, the late French King's ambassador to the king of Morocco, is to be believed; who affirms, that there is scarce one printing-house in it. He adds, that it is a piece of religion among them not to suffer any corn, horses, or books, to be exported; and that their fondness for books is the greater, by reason of their scarcity, since there is hardly a press in the whole empire.

The diffusion of knowledge, by this Art, was astonishing and rapid. The most bigoted, as well as the most liberal, joined in spreading its influence. Even the Jews, who are to this day so tenacious of their ancient customs, allowed the use of this Art to propagate their sacred books. Those palladiums of their faith and liberty then, for the first time, became mechanically impressed on paper.

Thus we see how early this Art was an auxiliary to the spreading the sacred light of the word of God, even among those of the most confined and prejudiced minds. Many religious establishments in Europe encouraged the Art of Printing, insomuch that they established printing-offices within the walls of their monasteries; and, in fact, they were the most proper persons for such undertakings. Possessing more knowledge than the laity, and having more leisure, they were the better calculated to produce works of learning. Thus we find that in anno 1465,

was publiſhed an edition of Lactantius's Inſtitutes, printed *in monaſterio Sublacenſi*, in the kingdom of Naples, in which the quotations from the Greek authors are printed in a very neat Greek letter.

The Greek tongue, which had lain dormant for centuries, began to revive upon the invention of the Greek types, which was a little before the time of Aldus. In 1493, a fine edition of Iſocrates was printed at Milan in folio, by Henry German and Sebaſtian Ex Pantremulo. But the beauty, correctneſs of his characters, and number of his editions, place him in a much higher rank than his predeceſſors; and his books in general are the moſt elegant of the time.

I fear it will be thought an arrogant attempt I have undertaken, in thus endeavouring to trace the conſequences of an Invention, of which I am a devoted admirer; but I ſhall rely upon the reader's candor, and beg leave to proceed. The XVIIth century found the world inquiſitive; every encouragement was held out to learning, and men of talents were then judged the fitteſt for public affairs. Such, as might be expected, gave the moſt liberal encouragement to every ſpecies of knowledge and learning. Academies and ſocieties were formed under royal auſpices; inſtitutions, public and private, vied with each other which ſhould oblige the world moſt with their labours. Mechanics were not even tardy in bringing to light their inventions and improvements; and it may undoubtedly be taken as a fact that the public were benefited by their united labours.

Gazettes and news-papers began to appear towards the end of the XVIIth century; polemical zeal was now ſomewhat abated, but party ſpirit ran high every where.

The middle of the preſent century ſaw a new order of things ariſe from induſtrious ingenuity, the conſequence of the extenſion of this Art. Nothing will produce excellence, or ſuperior effect, ſooner than a rivalſhip in any art or ſcience. Printers multiplied, and they alſo multiplied books. The French had long been in poſſeſſion of their *Bibliotheque des Scavans*. The Gentleman's and London Magazine roſe in 1731 and 1732; and theſe were ſucceeded by others, as the Univerſal in Auguſt 1747; and Reviews and Annual Regiſters ſoon followed. The province of theſe was to keep a ſhrewd look-out upon the works which teemed from the preſs; and the former, in bringing young ſcions of genius forward, have done the greateſt benefit to learning that poſterity has to acknowledge.

Public ſpirit *now* declares itſelf in favour of public exertion, and Printing ſhares a liberal quota of encouragement and applauſe; and from the univerſal patronage of readers, it cannot be deemed prophecy to declare, that this Art is faſt verging to its ACME of PERFECTION.

AN

INQUIRY

INTO THE

ORIGIN AND INVENTION

OF

PAPER.

HAVING completed an hiſtorical account of the Riſe and Progreſs of Printing, Foreign and Engliſh, it may not be improper to treat of the introduction of the neceſſary material to print upon, that is PAPER.

The Paper which had been for a long time uſed by the Romans and Greeks, was made of the bark of an Egyptian aquatic plant. According to the deſcription Pliny, after Theophraſtus, gives of it, its ſtalk is triangular, and of a thickneſs that may be graſped in the hand; its root crooked; and it terminates by fibrous bunches compoſed of long and weak pedicles. It has been obſerved in Egypt by Guilandinus, an author of the XVIth century, who has given a learned commentary on the paſſages of Pliny, where mention is made of it; and it is alſo deſcribed in Proſper Alpinus and in Lobel. The Egyptians call it *Berd*, and they eat that part of the plant which is near the roots. A plant named Papero, much reſembling the Papyrus of Egypt, grows likewiſe in Sicily; it is deſcribed in Lobel's Adverſaria. Ray, and ſeveral others after him, believed it was the ſpecies; however, it does not ſeem that the ancients made any uſe of that of Sicily; and M. de Juſſieu thinks they ought not to be confounded, eſpecially by reading, in Strabo, that the Papyrus grew only in Egypt, or in the Indies. Pliny, Guilandinus, Montfaucon, and the Count de Caylus, are of this opinion.

The internal parts of the bark of this plant were made into Paper; and the manner of the manufacture was as follows:—Strips, or leaves of every length that could be obtained, being laid upon a table, other ſtrips were placed acroſs, and paſted to them by the means of water and a preſs; ſo that this Paper was a texture of ſeveral ſtrips; and it even appears that, in the time of the Emperor Claudius, the Romans made Paper of three lays.

Pliny alſo ſays, that the leaves of the Papyrus were ſuffered to dry in the ſun, and afterwards diſtributed according to their different qualities fit for different kinds of Paper; ſcarce more than twenty ſtrips could be ſeparated from each ſtalk.

The Paper of the Romans never exceeded thirteen fingers-breadth, and this was their fineſt and moſt beautiful, as that of Fannius. In order to be deemed perfect, it was to be thin, compact, white, and ſmooth; which is much the ſame with what we require in our rag-paper. It was ſleeked with a tooth or ſhell; and this kept it from ſoaking the ink, and made it gliſten.

The Roman Paper received an agglutination as well as ours; which was prepared with flour of wheat, diluted with boiling water, on which were thrown ſome drops of vinegar; or with crumbs of leavened bread, diluted with boiling water, and paſſed through a bolting-cloth. Being afterwards beaten with a hammer, it was ſized a ſecond time, put to the preſs, and extended with the hammer. This account of Pliny is confirmed by Caſſiodorus, who, ſpeaking of the leaves of Papyrus uſed in his time, ſays, that they were white as ſnow, and compoſed of a great number of ſmall pieces without any junction appearing in them, which ſeems to ſuppoſe neceſſarily the uſe of ſize. The Egyptian Papyrus ſeems even to have been known in the time of Homer; but it was not, according to the teſtimony of Varro, until about the time of the conqueſt of Alexander that it began to be manufactured with that perfection which art always adds to nature.

Paper made in this manner, with the bark of this Egyptian plant, was that which was chiefly uſed till the tenth century; when ſome invented the making it with cotton pounded or reduced into a pulp. This method, known in China ſeveral ages before, appeared at laſt in the empire of the Eaſt, yet without any certain knowledge of the author, or the time and place of its invention.

In the ſixth volume of the Memoirs of the Royal Academy of Inſcriptions and Belles Lettres, there is a diſſertation of Father Montfaucon, which proves that cotton-paper began to be uſed in the empire of the Eaſt about the ninth century. There are ſeveral Greek manuſcripts, both in parchment or vellum, and cotton-paper, that bear the date of the year they were written in; but they are for the moſt part without date. From the dated manuſcripts a ſurer judgment may be formed by comparing the writings of that age with thoſe that are not. The moſt ancient manuſcript in cotton-paper, with a date, is that in the magnificent library at Paris, written in 1050; another in the Emperor's library, that bears alſo its date, is one of the year 1095; but as the manuſcripts without a date are incomparably more numerous than thoſe which are dated, Father Montfaucon, by comparing the writing, diſcovered ſome of the tenth century. Hence it may be judged, that this bombycine or cotton-

paper was invented in the IXth century, or in the beginning of the Xth. Towards the end of the XIth, and the beginning of the XIIth, its uſe was common throughout the empire of the Eaſt, and even in Sicily. Roger, king of Sicily, ſays, in a diploma written in 1145, and quoted by Rocchus Pyrrhus, that he had renewed on parchment a charter that had been written on cotton-paper, "*in charta cuttunea*," in the year 1102, and another dated in the year 1112. About the ſame time, the Empreſs Irene, conſort of Alexis Commenes, ſays, in her rule drawn up for the nuns in a convent ſhe had founded at Conſtantinople, that ſhe leaves them three copies of the rule, two on parchment, and one on cotton-paper. Since this time, cotton-paper was ſtill more in uſe throughout the whole Turkiſh empire.

"As to the origin of the Paper we now uſe, nothing can, with certainty," ſays Father Montfaucon, "be affirmed concerning it." Thomas Demſter, in his Gloſſary on the Inſtitutes of Juſtinian, ſays, that it was invented before the time of Accurſius, who lived in the beginning of the XIIIth century. Notwithſtanding he there ſpeaks of bombycine paper, there is ſome reaſon to believe he alſo comprehends under that name the linen rag-paper, which is pretty like cotton-paper. In ſome countries both were equally uſed; as in Sicily, the ſtate of Venice, and, perhaps, others. Several editions of Aldus Manutius, made at Venice, are on cotton-paper: the proximity of Greece had, no doubt, introduced the uſe of it there. Demſter ſeems therefore to ſpeak of both. But we have a more ancient and expreſs paſſage on linen rag-paper in Petrus Mauritius, called the Venerable, a cotemporary of St. Bernard, who died in 1153.

"The books we read every day," ſays he, in his Treatiſe againſt the Jews, "are made of ſheep, goat, or calf-ſkin; or of oriental plants, that is, the Papyrus of Egypt; or of rags." There were therefore books of it in the XIIth century; and as public acts and diplomas were written on the Egyptian Paper until the XIth, it is probable that linen rag-paper was invented about the ſame century, and that it occaſioned the diſuſe of the Egyptian Paper in the Weſt, as that of cotton did in the Eaſt. Petrus Mauritius informs us, that there had been already, in his time, ſome books of the linen rag-paper; but they muſt have been very ſcarce; for, notwithſtanding the moſt diligent ſearch of the learned antiquary, Montfaucon, both in France and Italy, he could never find a book or leaf of paper, ſuch as is now uſed, before the year 1270; ſo that there is no hope of finding an exact date to this diſcovery.

For a fuller account of the early uſe of Paper, ſee Maſſey upon the Origin of Writing; Robertſon's Charles V. in the notes to Vol. I. and the Encyclopædia under the article PAPER.

THE HISTORY OF THE ART OF ENGRAVING, BOTH ON *WOOD AND COPPER.*

WHETHER we conſider the Art of Engraving, with regard to the utility and pleaſure it affords, or the difficulty that attends its execution, we cannot but confeſs, that on every account it deſerves a diſtinguiſhed rank among the polite arts. It is by means of this Art that the cabinets of the curious are adorned with the portraits of the greateſt men of all ages and all nations; that their memoirs, their moſt remarkable and moſt glorious actions, are tranſmitted to the lateſt poſterity. It is by this Art alſo, that the paintings of the greateſt maſters are multiplied to a boundleſs number; and that the lovers of the polite arts, diffuſed over the face of the whole earth, are enabled to enjoy thoſe beauties from which their diſtant ſituations ſeemed to have for ever debarred them; and perſons of moderate fortune are hereby enabled to become poſſeſſed of all the ſpirit, and all the poetry, that are contained in thoſe miracles of art, which ſeemed to have been reſerved for the temples of Italy, or the cabinets of princes. When we reflect, moreover, that the engraver, beſide the beauties of poetic compoſition, and the artful ordinance of deſign, is to expreſs, merely by the means of light and ſhade, all the various tints of colours and *clair-obſcure*; to give a relief to each figure, and a truth to each object; that he is now to paint a ſky ſerene and bright, and then loaded with dark clouds; now the pure tranquil ſtream, and then the foaming, raging ſea; that here he is to expreſs the character of the man, ſtrongly marked in his countenance, and there the minuteſt ornament of his dreſs; in a word, that he is to repreſent all, even the moſt difficult objects in nature; we cannot ſufficiently admire the vaſt improvements in this Art, and that degree of perfection to which it is at this day arrived.

Engraving is an art, for the greateſt part, of modern invention; having its riſe no earlier than the middle of the XVth century. The ancients, it is true, practiſed Engraving on pre-

cious ſtones and cryſtals with very good ſucceſs; and there are ſtill many of their works remaining equal to any production of the later ages. But the Art of Engraving on Plates and Blocks of Wood, to afford prints or impreſſions, was not known till after the invention of painting in oil.

The different modes of Engraving are the following:

In ſtrokes cut through a thin wax, laid upon the copper, with a point, and theſe ſtrokes bitten or corroded into the copper with aquafortis. This is called *etching*.

In ſtrokes with the graver alone, unaſſiſted by aquafortis. In this inſtance, the deſign is traced with a ſharp tool, called a *dry point*, upon the plate; and the ſtrokes are cut or ploughed upon the copper with an inſtrument diſtinguiſhed by the name of a *graver*.

In ſtrokes firſt etched, and afterwards finiſhed with the graver. By this expedient the two former methods are united.

In dots without ſtrokes, which are executed with the point upon the wax or ground, bitten in with the aquafortis, and afterwards harmonized with the graver, by the means of which inſtrument, ſmall dots are made; or with the graver alone, as in the fleſh and finer parts, unaſſiſted with the point.

In dots firſt etched, and afterwards harmonized with the dry point, performed by a little hammer, called *opus mallei*, or *the work of the hammer*, as practiſed by Lutma, and others.

In mezzotinto, which is performed by a dark barb or ground being raiſed uniformly upon the plate with a toothed tool. The deſign being traced upon the plate, the light parts are ſcraped off by inſtruments for that purpoſe, in proportion as the effect requires.

In aquatinta, a newly invented method of engraving. The outline is firſt etched, and afterwards a ſort of waſh is laid by the aquafortis upon the plate, reſembling drawings in Indian ink, biſter, &c.

On wood, performed with a ſingle block, on which the deſign is traced with a pen, and thoſe parts which ſhould be white carefully hollowed out; and this block is afterwards printed by the letter-preſs printers, in the ſame manner as they print a book.

On wood, performed with two, three, or more blocks; the firſt having the outlines cut upon it; the ſecond is reſerved for the darker ſhadows; and the third for the ſhadows which terminate upon the lights; and theſe are ſubſtituted in their turn, each print receiving an impreſſion from every block. This mode of engraving is called *chiaro-ſcuro*, and was deſigned to repreſent the drawings of the old maſters.

On wood and on copper: in theſe the outline is engraved in a bold dark ſtyle upon the copper; and two or more blocks of wood are ſubſtituted to produce the darker and lighter ſhadows, as before.

Of all theſe modes of engraving, the moſt ancient is that on *wood*; or, to ſpeak more properly, the firſt impreſſions on paper

were taken from carved wooden blocks. For this invention it appears, that we are indebted to the brief-makers, or makers of playing-cards, who practiſed the Art in Germany about the beginning of the XVth century. From the ſame ſource may, perhaps, be traced the firſt idea of moveable types, which appeared not many years after; for theſe briet-makers did not entirely confine themſelves to the printing and painting of cards, but produced alſo ſubjects of a more devout nature; many of which, taken from holy writ, are ſtill preſerved in different libraries in Germany, with the explanatory text facing the figures; the whole engraved on wood. In this manner they even formed a ſpecies of books; ſuch as, *Hiſtoria Sanct: Johannis, ejuſque Viſiones Apocalypticæ*; *Hiſtoria Veteris & Novi Teſtamenti*, known by the name of the *Poor Man's Bible*. Theſe ſhort mementoes were printed only on one ſide; and two of them being paſted together, had the appearance of a ſingle leaf. The earlieſt date on any of theſe wooden cuts is 1423. The ſubject is *St. Chriſtopher carrying the Infant Jeſus over the Sea*, preſerved in a convent at Buxheim, near Menningen. It is of a folio ſize, illuminated in the ſame manner as the playing cards; and at the bottom is this inſcription, *Chriſtoferi faciem die quacunque tueris. Illa nempe die morte mala non morieris. Milleſimo CCCC^o XX° tertio.*

Upon the invention of moveable types, that branch of the brief-makers buſineſs, ſo far as it regarded the making of books, was gradually diſcontinued; but the Art itſelf of Engraving on Wood continued in an improving ſtate; and towards the end of the XVth and beginning of the XVIth century, it became cuſtomary for almoſt every one of the German engravers on copper to engrave on wood alſo. The works of Albert Durer in this ſtyle of Engraving are juſtly held in the higheſt eſteem. Italy, France, and Holland, have produced many capital artiſts of this kind; but for boldneſs and ſpirit, we muſt ſee the prints of Chriſtopher Jegher, who worked under the direction of Rubens, and was without doubt aſſiſted by that great maſter.

The invention of that ſpecies of engraving diſtinguiſhed by the appellation of *chiaro-ſcuro*, ſeems alſo to be juſtly claimed by the Germans, and firſt practiſed by Mair; one of whoſe prints of this kind is dated 1499. Many excellent works in chiaro-ſcuro have been produced in France; and in Italy it was honoured with the performances of Titian and Parmegiano; but the attempts of Jackſon, Kirkall, and others in England, have not been equally ſucceſsful. A ſet of excellent prints in this way have lately been publiſhed by J. Skippe, eſq; a connoiſſeur and dilletante.

In Germany, about the year 1450, prints from engraved *copper* firſt made their appearance. The earlieſt date of a copper-plate print is indeed only 1461; but however faulty this print

may be with reſpect to the drawing, or defective in point of taſte, the mechanical part of the execution of it has by no means the appearance of being one of the firſt productions of the graver†. We have alſo ſeveral other engravings, evidently the work of the ſame maſter; in which the impreſſions are ſo neatly taken from the plates, and the engravings ſo clearly printed in every part, that according to all appearance they could not be executed in a much better manner at the preſent day, with all the conveniences which the copper-plate printers now poſſeſs, and the additional knowledge they muſt neceſſarily have acquired in the courſe of more than three centuries. Hence we may fairly conclude, that if they were not the firſt ſpecimens of the engraver's workmanſhip, they were much leſs the firſt efforts of the copper-plate printer's ability. It is likewiſe to be obſerved, that Martin Schöen, who is ſaid, with great appearance of truth, to have worked from 1460 to 1486, was apparently the ſcholar of Stoltzhirs; for he followed his ſtyle of engraving, and copied from him a ſet of prints, repreſenting the paſſion of our Saviour. Now, allowing Stoltzhirs to have preceded his diſciple only ten years, this carries the era of the Art back to 1450, as was ſaid above. There is no ground to ſuppoſe that it was known to the Italians till at leaſt ten years afterwards. The earlieſt prints that are known to be theirs are a ſet of the ſeven planets, and an almanack by way of frontiſpiece; on which are directions for finding Eaſter from the year 1465 to 1517 incluſive: and we may be well aſſured, that the engravings were not antedated, for the almanack of courſe became leſs and leſs valuable every year. In all probability, therefore, theſe prints muſt have been executed in the year 1464, which is only four years later than the Italians themſelves lay any claim to. The three earlieſt Italian engravers are, Finiguerra, Boticelli, and Baldini. If we are to refer theſe prints to any of the three, we ſhall naturally conclude them to be the work of Finiguerra or Baldini; for they are not equal either in drawing or compoſition to thoſe aſcribed to Boticelli, which we know at leaſt were deſigned by him; and as Baldini is expreſsly ſaid to have worked from the deſigns of Boticelli, it will appear moſt probable that they belong to Finiguerra.

With reſpect to the invention of *etching*, it ſeems to be not well known to whom it is to be aſcribed. One of the moſt early ſpecimens is that print, by Albert Durer, known by the name of the *Cannon*, dated 1518, and thought by ſome, with little foundation, to have been worked on a plate of iron. Another etching by the ſame artiſt, is Moſes receiving the Tables of the Law, dated 1524. It was alſo practiſed in Italy ſoon after this by Parmegiano, in whoſe etchings we diſcover the hand of the artiſt working out a ſyſtem as it were from his own

† Strutt's Hiſtory of Engraving.

imagination, and ſtriving to produce the forms he wanted to expreſs. We ſee the difficulty he laboured under; and cannot doubt, from the examination of the mechanical part of the execution of his works, that he had no inſtruction; and that it was ſomething entirely new to him. If the ſtory is true, that he kept an engraver by profeſſion in his houſe, the novelty of the art is rendered ſo much the more probable. He died in 1540.

As to that ſpecies of Engraving, in which the modes of *etching* and *cutting* with the graver are united, it muſt have been found neceſſary immediately upon the invention of etching; it was, however, firſt carried to perfection by G. Andran, and is now almoſt univerſally practiſed, whether the work is in ſtrokes or in dots.

Engraving in *dots*, the preſent faſhionable method, is a very old invention, and the only mode diſcovered by the Italians. Agoſtino de Muſis, commonly called *Auguſtine of Venice*, a pupil of Mark Antonio, uſed it in ſeveral of his earlieſt works, but confined it to the fleſh, as in the undated print of "an old man ſeated upon a bank, with a cottage in the back ground," He flouriſhed from 1509 to 1536. We alſo find it in a print of "A ſingle figure ſtanding, holding a cup and looking upwards," by Giulio Campagnola, who engraved about the year 1516. The back ground is executed with round dots, made apparently with a dry point. The figure is outlined with a ſtroke deeply engraved, and finiſhed with dots, in a manner greatly reſembling thoſe prints which Demarteau engraved at Paris in imitation of red chalk. The hair and beard are expreſſed by ſtrokes. Stephen de Laulne, a native of Germany, followed the ſteps of Campagnola; and many of his ſlight works are executed in dots only. John Boulanger, a French artiſt, who flouriſhed in the middle of the laſt century, and his cotemporary, Nicholas Van Plattenberg, improved greatly on this method, and practiſed it with much ſucceſs. It is only, however, of late, that it has been conſidered as an object worthy of general imitation. John Lutma executed this kind of work with a hammer and a ſmall punch or chiſſel.

The method of engraving in *mezzotinto* was invented about the middle of the XVIIth century; and the invention has generally been attributed to Prince Rupert, though it has alſo been aſſerted that he learnt the ſecret from another.

Engraving in *aquatinta* is quite a recent invention, and ſeems at once to have been carried to perfection by Sandby and other living artiſts.

ADJUDICATION

OF

LITERARY PROPERTY,

FROM

BLACKSTONE AND THE *TERM REPORTS.*

LITERARY Property is the right which an author may be ſuppoſed to have in his own original literary compoſitions; ſo that no other perſon, without his leave, may publiſh or make profit of the copies. When a man by the exertion of his rational powers has produced an original work, he ſeems to have clearly a right to diſpoſe of that identical work as he pleaſes; and any attempt to vary the diſpoſition he has made of it, appears to be an invaſion of that right. Now the identity of a literary compoſition conſiſts intirely in the ſentiment and the language; the ſame conceptions, cloathed in the ſame words, muſt neceſſarily be the ſame compoſition: and whatever method be taken of exhibiting that compoſition to the ear or the eye of another, by recital, by writing, or by printing, in any number of copies, or at any period of time, it is always the identical work of the author which is ſo exhibited; and no other man (it hath been thought) can have a right to exhibit it, eſpecially for profit, without the author's conſent. This conſent may perhaps be tacitly given to all mankind, when an author ſuffers his work to be publiſhed by another hand, without any claim or reſerve of right, and without ſtamping on it any marks of ownerſhip; it being then a preſent to the public, like building a church or a bridge, or laying out a new highway: but, in caſe the author ſells a ſingle book, or totally grants the copyright, it hath been ſuppoſed, in the one caſe, that the buyer hath no more right to multiply copies of that book for ſale, than he hath to imitate, for the like purpoſe, the ticket which is bought for admiſſion to an opera or a concert; and that, in the other, the whole property, with all its excluſive rights, is perpetually transferred to the grantee. On the other hand it is urged, that though the excluſive property of the manuſcript, and all which it contains, undoubtedly belongs to the author, before it is printed or publiſhed: yet from the inſtant of publication, the excluſive right of an author or his aſſigns to the ſole communication of his ideas immediately vaniſhes and evaporates; as

being a right of too ſubtile and unſubſtantial a nature to become the ſubject of property at the common law, and only capable of being guarded by poſitive ſtatutes and ſpecial proviſions of the magiſtrate. 2 Black. Comm. 405.

At the time of Sir William Blackſtone's writing the above obſervations, it was not determined, whether an author had an excluſive and permanent copyright in his productions, independent of the acts of parliament which veſt it in him. This queſtion has been ſince ſettled, as will be noticed preſently. In the mean time, we will give an abſtract of thoſe acts, by which this ſpecies of property is now entirely regulated.

The 8th. *Ann.* ch. 19. *A. D.* 1709, entitled,

"An Act for the encouragement of learning, by veſting the copies of printed books in the authors or purchaſers of ſuch copies, during the times therein mentioned:"

Reciting that, WHEREAS printers, bookſellers, and other perſons, have of late frequently taken the liberty of printing, reprinting, and publiſhing, or cauſing to be printed, reprinted, and publiſhed, books and other writings, without the conſent of the authors or proprietors of ſuch books, to their very great detriment, and too often to the ruin of them and their families: for preventing therefore ſuch practices for the future, and for the encouragement of learned men to compoſe and write uſeful books, it was therefore enacted, that the author of any book or his aſſigns ſhall have the ſole liberty of printing it, for the term of fourteen years, and no longer; but that if at the end of that term, the author himſelf be living, he ſhall have the ſole right to the printing thereof, for another term of fourteen years: and that if any other perſon ſhall reprint or import the ſame, or expoſe it to ſale, being ſo reprinted or imported during theſe periods, without the conſent of the proprietor in writing, ſuch books ſhall be forfeited, and the offender ſhall forfeit one penny for every ſheet.

And whereas many perſons may, through ignorance, offend againſt this act, unleſs ſome proviſion be made whereby the property in every ſuch book, as is intended by this act to be ſecured to the proprietor thereof, may be aſcertained, as likewiſe the conſent of ſuch proprietor for the printing or reprinting ſuch book may be known; it is therefore enacted, that in order to entitle the author or proprietor to proſecute any perſon for reprinting his book, he ſhall, before the publication, enter it in the regiſter-book of the Company of Stationers, which may be inſpected without fee by any perſon; and the clerk ſhall certify on requeſt, whether there has been ſuch an entry, for which his fee ſhall be ſixpence; and if he refuſe he forfeits 20l.

The fourth ſection of the Act gives a power to the archbiſhop of Canterbury, the lord chancellor, and others, on complaint that books are ſold at an unreaſonable price, to reduce the price.

Section VIII enacts that nine copies of each book shall, before publication, be delivered to the warehouse-keeper of the Company of Stationers, for the use of the university libraries of Oxford and Cambridge, the libraries of the four universities of Scotland, the library of Zion College in London, and the library belonging to the Faculty of Advocates at Edinburgh; and if this be not done, the proprietor, printer, or bookseller, shall forfeit the value of the books, and also 5l. for every copy not delivered.

The above Act of Parliament having thus given to authors the sole liberty of printing and reprinting their works for fourteen years, and for another fourteen years, if at the expiration of the first they be living, protected by penalties on any other persons who without their leave printed or reprinted the same, still it remained a question, whether an author had not a permanent right of property in his work by common law, and independent of this Act of Parliament; for as the Act does not expressly take away any right which an author might be supposed to have, of course that right, if it existed, would continue even after the expiration of the term for which the Act gives him the sole right of printing his productions, and the operation of the Act would extend no farther than to give him certain remedies for the violation of this right.

This became a very important question, and brought on an interesting debate, in a case produced by Thomson's Seasons, which, as found by a special verdict, was in substance as follows:

James Thomson, the author of this work, printed it on his own account from the year 1727 to 1729, after which he sold the copy-right to Andrew Millar, and to his heirs and assigns for ever. After the expiration of the term, during which the beforementioned act of 8 *Ann.* secures the sole printing to the author and his assigns, Robert Taylor, thinking the copy-right to this work had expired with it, published it without Millar's licence or consent, on which Millar brings his action against Taylor, and lays his damages at 200l. and the only question was, whether an author or his assigns has not a permanent copy-right in his work?

The counsel for Millar the plaintiff insisted that there is a real property remaining in authors, after publication of their works; and that they only, or those who claim under them, have a right to multiply the copies of such their literary property, at their pleasure for sale: and that this right is a common law-right, which always has existed, and does still exist, independent of, and not taken away by, the statute of 8th *Ann.* c. 19.

On the other side, the counsel for Taylor the defendant absolutely denied that any such property remained in the author, after the publication of his work: and they treated the pretension of a common law-right to it, as mere fancy and imagination, void

of any ground or foundation. They said that formerly, the printer, and not the author, was the person who was supposed to have the right (whatever it might be); and that accordingly the grants were all made to printers. That if an original author publishes his work, he sells it to the public: and the purchaser of every book or copy has a right to make what use of it he pleases; and may multiply each book or copy, to what quantity he pleases; and the sole exclusive right of multiplying such copies does not remain in the author after publication. It would be a monopoly if it did. The purchaser of the book has the *jus fruendi et disponendi*. That the act of 8 *Ann.* c. 19. for the encouragement of learning, vests the copies of printed books in the authors or purchasers of such papers, during the time therein limited. But it is only during the limited time; and under the terms prescribed by the Act; and that the utmost extent of the limited time is in the present case expired.

The case was twice argued by Mr. Dunning and Mr. Blackstone for the plaintiff, Millar; and by Mr. Thurlow and Mr. Murphy, for the defendant, Taylor. After which, the Judges of the Court of King's Bench delivered their opinions separately and at large, the junior judge beginning, and so proceeding upward to the Lord Chief Justice.

Mr. Justice Willes, after stating the case and special verdict, spoke to the following effect: The questions of law must arise out of the facts found by this verdict. Some of them are worthy of observation.

It is found, "that the work is an original composition, first printed and published in London; the author, a natural born subject, resident in England." Therefore this case has nothing to do with foreign books; which stand on a very different footing.

It is found, "that the author printed this work from the beginning of the year 1727 to the end of 1729, for his own use and benefit, as the proprietor; and then sold the copy to the plaintiff, his heirs and assigns, for ever, for a full and valuable consideration." Therefore there is no occasion to meddle with cases, where the author may be supposed to have relinquished the copy, and consequently to have given a general licence to print.

Many of the best books fall under that description. A very little evidence might be sufficient, after the author's death, to imply such a tacit consent: as if the book had not been entered before publication it would be a circumstance to be submitted to the jury, "that then the copy was intended to be left open." So, if, after publication, the author had not transferred his right, or acted himself as proprietor.

But the finding here, being of a sale and transfer for a valuable consideration, this verdict will not authorize any claim founded on the supposed consent of the author.

It is alſo found, "that the plaintiff always had a ſufficient number of theſe books expoſed to ſale, at a reaſonable price." Therefore this caſe has nothing to do with caſes where the plaintiff's relief may be rebutted, by ſhewing that he meant to enhance the price; which is againſt law.

It is found too, "That the defendant ſold ſeveral copies of the *ſaid* book." And therefore this caſe is not embarraſſed with any queſtion, "wherein conſiſts the identity of a book."

Certainly *bona fide* imitations, tranſlations, and abridgments, are different; and, in reſpect of the property, may be conſidered as new works; but colourable and fraudulent variations will not do.

This is not the caſe of an unpubliſhed manuſcript taken in execution by creditors, or claimed by aſſignees under a commiſſion againſt a bankrupt-author. When a queſtion of that ſort ariſes, the Court will conſider what is right. And the ſame queſtion may equally ariſe upon the term granted by the act of Parliament. And therefore this is not a doubt which ſubſiſts merely on the common law right.

If the copy of the book belonged to the author, there is no doubt but he might transfer it to the plaintiff. And if the plaintiff, by the transfer, is become the proprietor of the copy, there is as little doubt that the defendant has done him an injury, and violated his right. For which, this action is the proper remedy.

But the term of years ſecured by 8 *Ann.* c. 19. is expired. Therefore the author's title to the copy depends upon two queſtions——

1ſt. Whether the copy of a book, or literary compoſition, belongs to the author, by the common law?

2d. Whether the common law-right of authors to the copies of their own works is taken away by 8 *Ann.* c. 19?

The name, "copy of a book," which has been uſed for ages, as a term to ſignify the ſole right of printing, publiſhing and ſelling, ſhews this ſpecies of property to have been long known, and to have exiſted in fact and uſage, as long as the name.

Till the year 1640, the crown exerciſed an unlimited authority over the preſs; which was enforced by the ſummary powers of ſearch, confiſcation, and impriſonment, given to the Stationers' Company, all over the realm and the dominions thereunto belonging, and by the then ſupreme juriſdiction of the Star-chamber, without the leaſt obſtruction from Weſtminſter-hall, or the parliament, in any inſtance.

"Whether before 1640, copy-rights exiſted in this kingdom upon principles and uſage," can be only looked for in the Stationers' Company, or the Star-chamber, or acts of ſtate.

As to this point, their evidence is competent, and liable to little ſuſpicion. It was indifferent to the views of government, whether the copy of an innocent book licenſed, was open, or

private property. It was certainly againſt the power of the crown, to allow it as a private right, without being protected by any royal privilege.

It could be done only on principles of private juſtice, moral fitneſs, and public convenience; which, when applied to a new ſubject, make common law without a precedent; much more when received and approved by uſage.

It appears from the acts of ſtate taken notice of at the bar, that unleſs pirating another man's copy be an abuſe on ſuch principles as make common law, it was not prohibited. If it be ſuch an abuſe, then there are general words in ſeveral prohibitions, to include it.

The decree of the Star-chamber in 1556, regulating the manner of printing and the number of preſſes, is confirmed, with additional penalties, by ordinances of the Star-chamber* ſigned by Sir N. Bacon, Lord Burleigh, and all the moſt eminent privy counſellors of that age.

Among other things, it is forbidden to print againſt the force and meaning of any ordinance, prohibition, or commandment in any of the ſtatutes or laws of this realm; or in any injunction, letters patent, or ordinances ſet forth or to be ſet forth by the Queen's grant, commiſſion or authority.

By another decree of the Star-chamber, 23 June 1585, 28 *Eliz. Art.* 4.† every book, &c. is to be licenſed—"nor ſhall any one print any book, work, or copy, againſt the form or meaning of any reſtraint contained in any ſtatute or laws of this realm, or in any injunction made by her majeſty or her privy council; or againſt the true intent and meaning of any letters patent, commiſſions or prohibitions under the great ſeal; or contrary to any allowed ordinance ſet down for the good government of the Stationers' Company."

A proclamation of the 25th September 1623, 21 *Jac.* 1. recites the above decree of 28 *Eliz.* and that the ſame had been evaded, amongſt other things, "by printing beyond ſea ſuch allowed books, works or writings, as have been imprinted within the realm by ſuch to whom the ſole printing thereof, by letters patent, or lawful ordinance or authority, doth appertain." And then this proclamation enforces the ſaid decree.

By another decree of the Star-chamber, made on 11th July 1637, article the 7th—No perſon is to print, or import (printed abroad) any book or copy which the Company of Stationers, or any other perſons, hath or ſhall, by any letters patent, order or entrance in their regiſter-book, or otherwiſe, have the right, privilege, authority, or allowance ſolely to print.

Theſe are all the acts of ſtate relative to this matter.

---

* 29 June 1566, Strype's Life of Archbiſhop Parker, 221.

† Strype's Life of Archbiſhop Whitgift, 222-3, and Appendix, No. 24.

In 1773, came on the memorable cauſe between Donaldſon and Becket, in the Court of Chancery; but from this decree, there was an appeal to the Houſe of Lords, where it was ordered that the twelve Judges ſhould ſeparately give their opinions on the ſubject: and for that purpoſe the following queſtions were ſtated:

1. Whether at common law, an author of any book or literary compoſition had the ſole right of firſt printing and publiſhing the ſame for ſale; and might bring an action againſt any perſon who printed, publiſhed, and ſold the ſame without his conſent?

2. If the author had ſuch right originally, did the law take it away, upon his printing and publiſhing ſuch book or literary compoſition: and might any perſon afterward reprint and ſell, for his own benefit, ſuch book or literary compoſition, againſt the will of the author?

3. If ſuch action would have lain at common law, is it taken away by the ſtatute of 8th *Ann.*? And is an author, by the ſaid ſtatute, precluded from every remedy, except on the foundation of the ſaid ſtatute, and on the terms and conditions preſcribed thereby?

Whereupon, the Judges deſired that ſome time might be allowed them for that purpoſe.

On the 15th of February 1774, the Judges gave their opinions—Lord Mansfield did not ſpeak, it being very unuſual (from reaſons of delicacy) for a Peer to ſupport his own judgment, upon an appeal to the Houſe of Lords.

Out of the eleven Judges, there were eight to three, in the affirmative on the firſt queſtion. Seven to four in the negative on the ſecond queſtion. Six to five in the affirmative on the third queſtion.

So that it was decided, that an author had at common law a property in his work, and the ſole right of printing and publiſhing the ſame, and that when printed or publiſhed, the law did not take this right away, but that by the ſtatute 8th *Ann.* an author has now no claim to copy, after the expiration of the ſeveral terms created thereby.

Theſe terms begin at the date of the entry in the Hall-book; hence it is clear, the property of no book is intended to be ſecured by this act, unleſs it be entered: nobody offends againſt this act, unleſs the book be entered. Conſequently, the ſole copy-right is not given by the act, unleſs the book be entered. For the ſtatute extends to no caſe where the title to the copy is not entered in the regiſter of the Stationers' Company: which entry is neceſſary to aſcertain the commencement of the term, during which this protection by penalties is granted. If that requiſite is neglected, the benefit of the ſtatute does not attach.

The univerſities were alarmed at the conſequence of this determination, and applied for, and obtained an act of parliament, eſtabliſhing, in perpetuity, their right to all the copies

given them heretofore, or which might hereafter be given to or acquired by them. This was done by ſtatute 15 *Geo.* III. c. 53. A. D. 1775, beſides which this latter act alſo amended the act of 8th *Ann*, reſpecting the regiſtering the work at Stationers' Hall; in doing which, the title to the copy of the whole book, and every volume thereof, muſt now be entered.

The general caſe of authors who do not comply with this, is ſtill open; and of thoſe too that do, who do not ſue within three months.

Anonymous publications cannot claim this right, nor thoſe with fictitious ones, unleſs particularly deſcribed in the entry-book, and the real name of author and publiſher declared as proper *indicia*, or diſtinguiſhing marks, to aſſign the property to the proprietary.

The ſame law alſo ſecures all property ſo entered, from being imported from beyond ſea, alſo from Ireland. Upon diſcovery, the copies are forfeited at the Cuſtom-houſe, mutilated, or burnt.

Proceedings againſt Piracy, are ſometimes managed by way of INJUNCTION.

Injunctions to ſtay printing, or the ſale of books, printed, are in the nature of injunctions to ſtay waſte; they never are granted, but upon a clear right. If moved for, upon filing the bill, the right muſt appear clearly, by affidavits. If continued after the anſwer put in, the right muſt be clearly admitted by the anſwer, or not denied.

Where the plaintiff's right is queſtioned and doubtful, an injunction is improper; becauſe no reparation can be made to the defendant for the damage he ſuſtains from the injunction. But if the defendant proceeds to commit the waſte or injury, the plaintiff may afterwards have compenſation.

Few bills againſt pirates of books are ever brought to a hearing. If the defendant acquieſces under the injunction, it is ſeldom worth the plaintiff's while to proceed for an account; the ſale of the edition being ſtopped.

From the year 1709 to this day, there have not been more than two or three ſuch cauſes heard.

However, it is by injunction only, that authors can ſtay haſty and ſurreptitious editions of their works from being put out without their conſent; and if ſuch proceedings do not often take place, it is becauſe the defendants, the offenders, are uſually paupers.

Suppoſe a man, with or without leave to peruſe a manuſcript work, tranſcribes and publiſhes it; it is not within the act of Queen Ann; it is not larceny; it is not treſpaſs; it is not a crime indictable (the phyſical property of the author, the original manuſcript, remains); but it is a groſs violation of a valuable right.

Suppoſe the original, or a tranſcript, was given or lent to a man to read, for his own uſe; and he publiſhes it; it would

be a violation of the author's common law-right to the copy. This never was doubted; and has often been determined.

In the case of Webb *v.* Rose, 24th of May, 1732, a bill was filed by the son and devisee of Mr. Webb, the conveyancer, against the Clerk, for intending to print his father's draughts. Sir Joseph Jekyll granted an injunction: and it was acquiesced under.

In the case of Pope *v.* Curl, 5th of June, 1741, Lord Hardwicke, upon motion, granted an injunction as to Pope's Letters to Swift: and the point was fully considered. Lord Hardwicke thought, "sending a letter transferred the paper upon which it was wrote, and every use of the contents, except the liberty and profit of publishing."

When express consent is not proved, the negative is implied as a tacit condition.

Most certainly, the sole proprietor of any copy may determine whether he will print it, or not. If any person takes it to the press without his consent, he is certainly a trespasser, though he came by it by legal means, as by loan, or by devolution: for, he transgresses the bounds of his trust; and therefore he is a trespasser.

Ideas are free. But while the author confines them to his study, they are like birds in a cage, which none but himself can have a right to let fly: for, till he thinks proper to emancipate them, they are under his own dominion.

It is certain every man has a right to keep his own sentiments, if he pleases. He has certainly a right to judge whether he will make them public, or commit them only to the sight of his friends. In that state, the manuscript is, in every sense, his peculiar property; and no man can take it from him, or make any use of it which he has not authorized, without being guilty of a violation of his property. And as every author, or proprietor of a manuscript has a right to determine whether he will publish it or not, he has a right to the first publication: and whoever deprives him of that priority is guilty of a manifest wrong; and the Court have a right to stop it.

In the case of the Duke of Queensbury *v.* Shebbeare, 31st of July, 1758, an injunction was granted, for printing the second part of Lord Clarendon's *History*. Lord Clarendon, the son, let Mr. Francis Gwyn have a copy. His son and representative insisted "he had a right to print and publish." The Court was of opinion, "that Mr. Francis Gwyn might make every use of it, except the profit of multiplying in print." It was to be presumed, Lord Clarendon never intended that, when he gave him a copy. The injunction was acquiesced under: and Dr. Shebbeare recovered, before Lord Mansfield, a large sum against Mr. Gwyn, for representing "that he had a right to print."

In the case of Mr. Forrester *v.* Waller, 13th of June, 1742,

an injunction, for printing the plaintiff's notes, gotten surreptitiously, without his consent, was granted.

From hence, it is clear, that there is a time, when, without any positive statute, an author has a property in the copy of his own work, in the legal sense of the word. *Id quod nostrum est, sine nostro facto, ad alterum transferri non potest, facti autem nomine, vel consensus, vel etiam delictum intelligitur.*

It is certainly not agreeable to natural justice, that a stranger should reap the beneficial pecuniary produce of another man's work. *Jure naturæ æquum est, neminem cum alterius detrimento et injuria fieri locupletiorem.*

It is wise in any state, to encourage letters, and the painful researches of learned men. The easiest and most equal way of doing it, is, by securing to them the property of their own works. Nobody contributes, who is not willing: and though a good book may be run down, and a bad one cried up, for a time; yet, sooner or later, the reward will be in proportion to the merit of the work.

A writer's fame will not be the less, that he has bread, without being under the necessity of prostituting his pen to flattery or party, to get it.

He who engages in a laborious work (such, for instance, as Johnson's Dictionary), which may employ his whole life, will do it with more spirit, if, besides his own glory, he thinks it may be a provision for his family.

I never heard any inconvenience objected to literary property, but that of enhancing the price of books. This judgment will not be a precedent in favour of a proprietor who is found by a jury to have enhanced the price. An owner may find it worth while to give more correct and more beautiful editions; which is an advantage to literature: but his interest will prevent the price from being unreasonable. A small profit, in a speedy and numerous sale, is much larger gain, than a great profit upon each book in a slow sale of a less number.

Adding notes to other men's works cannot give a right to the work. Blackstone says, "They alter the case no more than if a man should claim a property in another man's copy, by reason of some inconsiderable additions of his own."

But to be still plainer; the uniform conduct of the Court of Chancery, in entertaining bills of injunction without regard to an entry being made of the work pursuant to the statute, or to the suit's being brought within the limitation of the three months, or within the term given for its protection, shews, that that Court must necessarily have proceeded under the idea of a right antecedent to, and not newly created by, the statute: for, the act could not mean to give a right of property, and an action at law or a bill in equity incident thereto, where the condition of entry is not complied with. The declaration, "That the author shall have the sole right of printing the book," must be on the

terms and conditions in the act. The consequences of an action and injunction are worse than the penalties: and one condition is unequivocally required, viz. that the book be ENTERED IN STATIONERS' HALL.

Abridgments and epitomes are allowed; and if done with judgment serve the cause of learning in an eminent degree. But these ought to be executed with care and attention; and the narrative should be the abridger's own language, and yet contain every fact and circumstance in the original work. Piracy may be complained of, when the original work is only partially castrated with a pen or pencil. Works of genius, as poetry and didactic composition, are not susceptible of abridgment, but must be given, by way of extract; and this ought not to be hastily done, without the consent of the author, unless in Reviews or Magazines. Mason, editor of Gray, and precentor of York, litigated fourteen lines of this Gentleman's writing, with the late Mr. Murray, bookseller of Fleet-street, and gained the better of him, for inserting those lines in an edition which he published of Mr. Gray's Works, the time of the copy-right of which was expired; but these lines, being posthumous, Mr. Mason contended were his property.

It is held that none can have a right in a foreign book; therefore, translated copies cannot be properly secured, as a trivial variation in the phraseology of the work may be a warrant for a separate edition. Upon this plan, Dr. Hunter, and Mr. Holcroft, produced separate editions of Lavater's Physiognomy; yet both actually translated Mr. Lavater's book.

In former times, the press was subject to a licencer; but, thank heaven! we are now rid of that shackle; and every man may freely print his opinions or tenets, provided he keeps decency or decorum in view. This act passed in 1662, 13 & 14 C. II. It prohibits printing any book, unless first licensed, and entered in the register of the Stationers' Company: it also prohibits printing without the consent of the owner, upon pain of forfeiting the book, and 6s. 8d. each copy; half to the king, and half to the owner: to be sued for by the owner, in six months; besides being otherwise prosecuted as an offender against the act.

The act supposes an ownership at common law. And the right itself is particularly recognized in the latter part of the third section of the act; where the Chancellor and Vice-chancellor of the Universities are forbid to meddle with any book or books, the right of printing whereof doth solely and properly belong to any particular person or persons.

The sole property of the owner is here acknowledged in express words, as a common law-right: and the legislature who passed that act, could never have entertained the most distant idea, "that the productions of the brain were not a subject matter of property." To support an action on this statute,

ownerſhip muſt be proved: or the plaintiff could not recover: becauſe the action is to be brought by the owner, who is to have a moiety of the penalty.

The various proviſions of this act effectually prevented piracies, without actions at law, or bills in equity, by owners.

But caſes aroſe of diſputed property. Some of them were between different patentees of the crown; ſome, "whether it belonged to the author, from his invention and labour; or the king, from the ſubject matter;" which occaſioned theſe points to be agitated in Weſtminſter-hall.

The firſt caſe on this ſubject was between Atkins, the law-patentee, and ſome members of the Stationers' Company. The plaintiff claimed under the law-patent. The defendants had printed Roll's Abridgement. The bill was brought for an injunction. And the Lord-chancellor awarded an injunction againſt every member of the Company. The defendants appealed to the Houſe of Lords: and the decree was affirmed.

This was argued on the footing of a prerogative copy-right in the crown, in all law-books. It was urged, that the king pays the judges who pronounced the law—That the laws are the king's laws, &c. I do not enter into the reaſons of the determination; but only cite it to ſhow that the Lords went upon this doctrine, which was not diſputed, "that a copy-right was a thing acknowledged at common law," and then they agreed that the king had this right, and had granted it to the patentees. In this light, this caſe was very properly ſtated by Mr. Blackſtone; and argued from, as being an authority in his favour.

The next caſe was that of Roger *v* Streater, Skinner 234. and mentioned and alluded to, in 1 *Mod.* 257. which came on before this Court (Lord Chief Juſtice Hale then preſiding) about 22 *C.* II. and judgment was given *M.* 24 *C.* II. Roper had bought, from the executors of Mr. Juſtice Croke, the third part of his Reports. Streater was law-patentee; and reprinted it, without the plaintiff's conſent. Roper brought an action of debt, as owner, upon the licenſing act. Streater pleaded the king's grant. Upon which, the plaintiff demurred: and it was adjudged for the plaintiff, in the common pleas; which is a judicial authority in point, "that the plaintiff, by purchaſe from the executors of the author, was owner of the copy at common law."

Nor did the reverſal in the Houſe of Lords at all ſhake this authority; becauſe the reverſal proceeded (as in the caſe of Atkyns) upon an opinion "that the copy belonged to the king."

Patent-right does not now, as in former times, infringe upon an author's copy-right. The following explanation of this is taken from the arguments of the counſel in the famous cauſe of ſeventeen London bookſellers againſt twenty-four Scotch

ones; by which it appears, "that there are certain books, such as the Bible, Common Prayer-book, Acts of Parliament, and the like, which are usually called *prerogative copies*, which the crown has the sole right of publishing: and if the king may have a legal property in these, there is no reason why private authors may not claim a sole right in their own compositions."

"That there is such a right in the crown", is undoubtedly true. But this is confined to compositions of a particular nature; and to me seems to stand upon principles entirely different from the claim of an author. It is not from any pretence of dominion over Printing, that this prerogative-right is derived: for the crown has certainly no right of controul over the press. But it is to particular copies that this right does extend: and as no other person is permitted to publish them, without authority from the crown, the king is said to have a property in them.

This kind of property has always the additional distinction of prerogative property. The right is grounded upon another foundation; and is founded on a distinction that cannot exist in common property, and in the case of a subject.

The books are Bibles, Common Prayer-books, and all extracts from them (such as Primers, Psalters, Psalms): these have relation to the national religion, or government, or the political constitution. Other compositions to which the king's right of publication extends, are the Statutes, Acts of Parliament, and State-papers. The king's right to all these, is as head of the church, and of the political constitution.

The copy of the Hebrew Bible, the Greek Testament, or the Septuagint, does not belong to the king: It is common. But the English translation he bought: Therefore it has been concluded to be his property. If any man should turn the Psalms, or the writings of Solomon, or Job, into verse, the king could not stop the printing or sale of such a work: It is the author's work. The king has no power or controul over the subject-matter: his power rests in property. His whole right rests upon the foundation of property in the copy by the common law. What other ground can there be for the king's having a property in the Latin Grammar (which is one of the most antient copies), than that it was originally composed at his expence? Whatever the common law says of property in the king's case, from analogy to the case of authors, must hold conclusively, in my apprehension, with regard to authors.

But Bibles are only permitted by consent of the universities, and the king's patent printer for the time being, to be printed by individuals, and then they must be accompanied with *notes*.

Upon the whole of this prerogative claim of the crown, it appears to me, that the right of the crown to the sole and exclusive printing of what is called prerogative copies, is founded

on reaſons of religion or of ſtate. The only conſequences to which they tend are of a national and public concern, reſpecting the eſtabliſhed religion, or government of the kingdom; and have no analogy to the caſe of private authors. There is no inſtance of the crown's intermeddling with, or pretending any ſuch right in private compoſitions.

It is neceſſary in all theſe claims, that uniformity and order be duly obſerved; and the ſubject informed with preciſion, how to regulate his conduct.

The king has eccleſiaſtical juriſdiction: and power is given to him over theſe publications, that no confuſion may be introduced by ſuch as are falſe and improper.

And as Printing has, ſince the invention of that Art, been the general mode of conveying theſe publications, the king has always appointed his printer, who, for a valuable conſideration, holds an office of no ſmall emolument.

In addition to what has been ſaid of COPY-RIGHT, and of the King's PATENT PRINTERS, the following caſe, which appeared in many London newſpapers, will ſhew how *litigious, mean-ſpirited, covetous-minded* men may be, when they have the GLORIOUS *certainty of the law* on their ſide.

CASE IN CHANCERY FOR THREE-PENCE!!!

Eyre and Strahan, King's Printers, v. *Ogilvy and Speare.*

MAY 3, 1794.

A few days previous to the laſt general faſt, the defendants, through ignorance of the law, ſold one copy of the Form of Prayer, appointed to be uſed upon that occaſion, not printed *by authority of the king's patent.*

The plaintiffs, without giving the ſmalleſt intimation to deſiſt, filed this bill to compel the defendants to account to them for the profit ariſing from the ſaid ſale. Upon being ſerved with the ſubpœna, the defendants applied to have proceedings ſtayed; which the plaintiffs, after conſiderable heſitation, agreed to, on condition of defendants paying coſts and making affidavit to the ſale. This *impotent cauſe* was this day finiſhed, when the plaintiffs received THREE-PENCE!!! the profit ariſing from the ſale; and when the attorney, Edward S. Foſs, of Gough-ſquare, did not blush to receive 13l. 6s. 9d. for coſts incurred.

N B. Andrew Strahan, one of the plaintiffs, takes a conſiderable ſum annually, in the way of trade, from the induſtrious defendants againſt whom this bill was filed; who now publiſh this caſe for the purpoſe of cautioning the Public againſt a ſimilar offence, and that the *liberal* character of Andrew Strahan may be more generally known.

Perhaps this is the only caſe which has ever occurred in the

history of law, of a bill in chancery having been filed to recover so small a sum as *threepence*; and deserves to be recorded in the future editions of the CURIOSITIES OF LITERATURE, as a dreadful exemplification of the law adage, *summum jus summa injuria*.

Patents *cum privilegio* are sometimes granted to particular persons for their works; Mr. Maittaire had one from the seal for his Classics; and Goadby, a printer at Sherborne, in Dorsetshire, obtained one as the *fee* for his Illustration of the Holy Scriptures; but these patents do not confer a better right than a regular publication can claim without them. In Ames Typogr. Antiq. one Growte appears to have had a patent for the primer of Salisbury use; Saxton, for all maps and charts of England; and Tallis and Birde, and also Morley, for the printing of music; and Simcoke, for all things printed on one side of a sheet, or any part of a sheet; provided the other side was white paper. In all these patents there were penalties inflicted; and they had power given them to seize books, and search houses. But the case of authors is altered now. The very name of being patents to printers, and the limits fixed, shew that they excluded all ideas of a literary right, and a property subsisting in the author.

Improvement in learning was no part of the thoughts or attention of our ancestors. The invention of an author is a species of property unknown to the common law of England. Its usages are immemorial: and the views of it tend to the benefit and advantage of the public with respect to the necessaries of life, and not to the improvement and graces of the mind. The latter, therefore, could be no part of the antient common law of England.

When the genius of the nation took a more liberal turn, and learning had gained an establishment among us, it was then the office of the legislature, to make such provisions for its encouragement, as to them should seem proper. And accordingly they have done so, by the statute of Queen Ann; which Lord Hardwicke is said to have stiled (in the case of Midwinter *et al. v.* the Scotch Booksellers) "an universal patent for authors."

It is a usual practice with *some printers*, if they can possess themselves of a MS. copy, no matter which way, to print it for their own emolument, however contrary it may be to the character or interest of the ingenious owner. Plays are notoriously obtained this way; and often published without the knowledge of the original author; and having no imprint, nor being *entered*, it is not easy for the writer to find his damages. To all concerned in this curious traffic, let them read the following selection from the opinion of counsel upon similar cases, where injunctions have been granted; for, the first rule of rea-

ſon, law, and juſtice, is "to aſſign to every thing capable of ownerſhip, a legal and determinate owner."

For this purpoſe, Mr. Blackſtone obſerves that the labours of the mind, and productions of the brain, are as juſtly intitled to the benefit and emoluments that may ariſe from them, as the labours of the body are; and that literary compoſitions, being the produce of the author's own labour and abilities, he has a moral and equitable right to the profits they produce; and is fairly intitled to theſe profits for ever; and that if others uſurp or encroach upon theſe moral rights, they are evidently guilty of injuſtice, in pirating the profits of another's labour, and reaping where they have not ſown.

Before 1732, the caſe of a piracy before publication never exiſted. It never was put, or ſuppoſed. There is not a ſyllable about it to be met with any where. The regulations, the ordinances, the acts of Parliament, the caſes in Weſtminſter-hall, all relate to the copy of books after publication by the authors.

It has been already obſerved that Lord Clarendon's Hiſtory was one of the copy-rights of the univerſity of Oxford. The volumes came out at different times, and the laſt was not publiſhed till 1707.

By ſome unaccountable accident, a Mr. Gwynn became poſſeſſed of a MS. copy of the latter part of this hiſtory; which he imagined gave him the power to print and publiſh it, after the fire at Peterſham, which deſtroyed the original. This might have been the only manuſcript of it in being. Mr. Gwynn might have thrown it into the fire, had he pleaſed. But, at the diſtance of near a hundred years, the copy was adjudged the property of Lord Clarendon's repreſentatives; and Mr. Gwynn's printing and publiſhing it, without their conſent, was adjudged an injury to that property; for which, in different ſhapes, he paid very dear.

Dean Swift was certainly proprietor of the paper upon which Pope's letters to him were written; but the thoughts belonged to Pope; and when thoſe letters fell into the hands of Curl who publiſhed them, the law informed the publiſher, that, "if the copy belongs to an author, after publication, it certainly belonged to him before." For otherwiſe the author may not only be deprived of any profit, but loſe the expence he has been at. He is no more maſter of the uſe of his own name. He has no control over the correctneſs of his own work. He cannot prevent additions. He cannot retract errors. He cannot amend, or cancel a faulty edition. Any one may print, pirate, and perpetuate the imperfections, to the diſgrace and againſt the will of the author; may propagate ſentiments under his name, which he diſapproves, repents, and is aſhamed of. He can exerciſe no diſcretion as to the manner in which, or the perſons by whom, his work ſhall be publiſhed.

Here the 8th of Queen Anne is no protection. I am considering the case of MS. property upon principles *before*, and *independent of*, that act.

A Manuscript may be considered as a thing of fancy, of utility, pleasure, or convenience; and so considered by the common law, is merchandizeable and valuable. 12 *H.* VIII. 3. a. b. &c. Bro. Abr. Tit. "Property," pl. 44. Imyn's Digest, 1 vol. pa. 602.

The best rule, both of reason and justice, as observed before, seems to be, "to assign to every thing capable of ownership, a legal and determinate owner."

For, the capacity to fasten on, as a thing of a corporeal nature, being a requisite in every object of property, plainly partakes of the narrow and confined sense in which property has been defined by authors in the original state of things. A capacity to be distinguished answers every end of reason and certainty; which is the great favourite of the law, and is all that wisdom requires to secure their possessions and profits to men, and to preserve the peace.

It is settled and admitted, and is not now controverted, but "that literary compositions, in their original state, and the incorporeal right of the publication of them, are the private and exclusive property of the author; and that they may ever be retained so; and that if they are ravished from him before publication, trover or trespass lies."

I should be glad to know, then, in such a case where the property is admitted, "How the damages ought to be estimated by a jury?"——Should they confine their consideration to the value of the ink and paper?—Certainly not; It would be most reasonable, to consider the known character and ability of the author, and the value which his work (so taken from him) would produce by the publication and sale. And yet, what could that value be, if it was true, that the instant an author published his works, they were to be considered by the law as given to the public; and that his private property in them no longer existed?

The present claim is founded upon the original right to this work, as being the mental labour of the author; and that the effect and produce of the labour is his. It is a personal, incorporeal property, saleable and profitable; it has *indicia certa*. For, though the sentiments and doctrine may be called ideal, yet when the same are communicated to the sight and understanding of every man, by the medium of printing, the work becomes a distinguishable subject of property, and not totally destitute of corporeal qualities.

Now, without publication, it is useless to the owner, because without profit: and property, without the power of use and disposal, is an empty sound. In that state, it is lost to

ſociety, in point of improvement; as well as to the author, in point of intereſt.

Publication therefore is the neceſſary act, and only means to render this confeſſed property uſeful to mankind, and profitable to the owner: in this, they are jointly concerned.

Now, to confine this only and neceſſary act to make the work uſeful and profitable, to be "deſtructive, at once, of the author's confeſſed original property, againſt his expreſs will," ſeems to be quite harſh and unreaſonable. Nor is it all warranted by the arguments derived from thoſe authors who advance "That by the law of nature, property ends when corporeal poſſeſſion ceaſes."

For Barbeyrac, in his notes on Puffendorf, clearly ſhews that the right acquired from taking poſſeſſion does not ceaſe where there is no poſſeſſion; that perpetual poſſeſſion is impoſſible; that the above hypotheſis would reduce property to nothing; that the conſent of the proprietor to that renunciation ought to appear: for, as poſſeſſion is nothing elſe but an indiſputable mark of the will to retain what a man has ſeized; ſo, to authorize us to look upon a thing as abandoned by him to whom it belonged, becauſe he is not in poſſeſſion, we ought to have ſome other reaſons to believe he has renounced his perſonal right to it.

"Wherefore," ſays he, "though we may preſume this, in reſpect to thoſe things which remain ſuch as nature produced them; yet, as for other things which are the fruits of human induſtry, and which are done with great labour and contrivance uſually, it cannot be doubted but every one would preſerve his right to them, till he makes an open renunciation."

Muſic is protected by the ſame laws, and for an equal length of time, as literary property.

ENGRAVING, DESIGNING, AND ETCHING.

BY the 8th *Geo.* II. c. 13, A. D. 1735, an act was paſſed, entitled,

"An Act for the Encouragement of the Arts of Deſigning, Engraving, and Etching Hiſtorical, and other Prints, by veſting the properties thereof in the Inventors and Engravers, during the time therein mentioned."—After reciting that,

"Whereas, divers perſons have by their own genius, induſtry, pains, and expence, invented and engraved, or worked in mezzotinto, or chiaro-oſcuro, ſets of hiſtorical and other prints, in hopes to have reaped the ſole benefit of their labours: and whereas print-ſellers, and other perſons, have of late, without the conſent of the inventors, deſigners, and proprietors of ſuch prints, frequently taken the liberty of copying, engraving, and

publiſhing, or cauſing to be copied, engraved, and publiſhed, baſe copies of ſuch works, deſigns, and prints, to the very great prejudice and detriment of the inventors, deſigners, and proprietors thereof;" it therefore enacted, "That after the 24th of June, 1735, the property of hiſtorical and other prints ſhall be veſted in the inventor for fourteen years, from the day of publiſhing thereof, the name of the proprietor to be engraved on each print. And if any perſon pirate the ſame, he ſhall forfeit the plate wherein the deſign is ſo pirated, and all the copies taken therefrom, to the proprietor, and alſo the ſum of five ſhillings (half to the king and half to the perſon ſueing therefore) for every ſuch copy."

Upon this act, ſee the following caſes, Blackwell *againſt* Harper, Chancery, 2 Atkins' Reports, 93. 8 December, 1740.

In the 7 *Geo.* III. c. 38. A. D. 1766, another act paſſed to amend, and render more effectual the former act.

After reciting the former act, and ſtating that it had been found ineffectual, it enacted, "That the engraver of any print taken from any drawing whatever, ſhall have the ſame protection, and under the ſame penalties, as the engraver of any print from his own drawing, as enacted in the former ſtatute; and further, that the property of ſuch prints ſhall be inveſted in the engraver, &c. for twenty-eight years, from the day of publication."

In 17 *Geo.* III. c. 57. A. D. 1777, another act paſſed, intituled,

"An act for more effectually ſecuring the property of prints to inventors and engravers, by enabling them to ſue for, and recover penalties in certain caſes."—It recites, that

"Whereas, an act of Parliament paſſed in the eighth year of the reign of his late Majeſty King George II. intituled, an act for the encouragement of the arts of deſigning, engraving, and etching hiſtorical and other prints, by veſting the properties thereof in the inventors and engravers, during the time therein mentioned: and whereas, by an act of Parliament, paſſed in the eleventh year of the reign of his preſent Majeſty, for amending and rendering more effectual the aforeſaid act, and for other purpoſes therein mentioned, it was (among other things) enacted, that, from and after the firſt day of January, 1777, all and every perſon or perſons who ſhould engrave, etch, or work in mezzotinto, or chiaro-oſcuro, or cauſe to be engraved, etched, or worked, any print taken from any picture, drawing, model, or ſculpture, either antient or modern, ſhould have, and were thereby declared to have, the benefit and protection of the ſaid former act, and that act, for the term therein after mentioned, in the like manner as if ſuch prints had been graved or drawn from the original deſign of ſuch graver, etcher, or draughtſman: and whereas the ſaid acts have not effectually anſwered the purpoſes for which they were intended, and it is neceſſary, for the

encouragement of artiſts, and for ſecuring to them the property of and in their works, and for the advancement and improvement of the aforeſaid art, that ſuch further proviſions ſhould be made as are herein after mentioned and contained; it is therefore enacted, that after June 24, 1777, if any perſon ſhould engrave, &c. or in any manner copy in the whole, or in part, or ſhall publiſh, ſell, or import for ſale, any copy of any print whatſoever done in Great Britain, without the expreſs conſent of the proprietor, he ſhall be liable to ſuch damages as a jury ſhall aſſeſs, together with double coſts of ſuit."

The Stationers' Company being frequently mentioned in the foregoing notes upon the Adjudication of Literary Property, it may not be improper to draw up the concluſion of this work, with the following notice of that antient company, as far as they are any ways connected with the ART of TYPOGRAPHY.

It appears from the moſt authentic records, that the COMPANY of STATIONERS, or *Text-writers*, who wrote and ſold all ſorts of books then in uſe, from the A. B. C, Paternoſter, Ave-Mary, Creed, Graces, to large portions of the Bible, even to the whole Bible itſelf, dwelt in and about Paternoſter, row. Hence we have in that neighbourhood, Creed-lane, Amen-corner, Ave-Maria-lane, &c. all places named after ſome ſcripture alluſion. This Company is of great antiquity, even before the Art of Printing was invented; and notwithſtanding all the endeavours that have been made, no privilege or charter has yet been diſcovered, though ſeveral of the old printers are ſaid to be of the Stationers' Company; nor can there be found what authority they had granted them, with relation to printed books, as an incorporated body, until they received their firſt charter, dated the 4th of May 1556, in the third and fourth of Philip and Mary. The charter is in Latin, and preſerved in the Rolls. By this charter, it appears the Stationers had an inquiſitorial right upon all literary compoſitions, and might ſearch houſes for any books which they might deem obnoxious to the ſtate, or their own intereſt; and might ſeize, burn, take away, deſtroy, or convert to their own uſe, whatever they might deem printed contrary to the form of any ſtatute, act, or proclamation, made or to be made.

THOMAS DOCKWRAY was then MASTER; John Cawood, and Henry Coke were Keepers, or Wardens; and the charter ſigned by the names of 94 of the commonalty.

The privileges to chuſe their proper officers, to make laws for the good and well-governing of the Company, &c. granted to the freemen of the Company of Stationers of the city of London by Philip and Mary, had been found ſo juſt and agreeable to the laws of the land, the liberties of the ſubject, and in particular ſo neceſſary to the well-being of the ſaid Company of

Stationers, that Queen Elizabeth, upon her firſt coming to the crown, did, by her letters patent, alſo renew and confirm the foregoing charter.

The foregoing charter by Philip and Mary was likewiſe exemplified in the 19th year of the reign of King Charles II. on the 10th of Auguſt, 1667, at the requeſt of Humphry Robinſon, the then Maſter, and Evan Tyler and Richard Royſton, the then Wardens of the Company of Stationers.

And the ſaid charter was again exemplified on the 13th of October, 1684, at the requeſt of Roger Norton, the then Maſter, and Henry Hills and James Cotteral, the then Wardens of the ſaid Company of Stationers.

The aforeſaid charter granted by Philip and Mary, and thus confirmed, is the only charter the Company of Stationers have now ſubſiſting.

In Feb. the ſecond of Queen Elizabeth, Henſel being Mayor, a grant was made to give to the Stationers' Company the dignity of the Livery. We hear nothing more of their tranſactions, until June 23, 28 *Eliz.* when the Lords of the Star-chamber affirmed and confirmed their former laws, empowering them to ſearch into book-binders'-ſhops, as well as printing-offices, for unlawful, or heretical books, and take up the offenders.

The Stationers' Company had letters patent granted them by King James I. on the 8th day of March, 1615, being the 13th year of his reign, for the ſole printing of Primers, Pſalters, Pſalms, both in metre and proſe, with, or without muſical notes; Almanacks, in the Engliſh tongue; and the A. B. C, with the Little Catechiſm, and the Catechiſm in Engliſh and Latin, &c. by Alexander Nowell; for the help and relief of the Maſter, Wardens, and Commonalty, and their ſucceſſors, for ever.

Succinct Account of the moſt remarkable Editions of the HOLY BIBLE *and the* COMMON-PRAYER, *from the Infancy of Printing to the preſent time; arranged according to the Dates of their Imprints.*

FOLIO.

THE BIBLE, with marginal notes, *black letter, with cuts* 1520

This is the Bible, in which, by an artful counterfeit, deſcribed by Mr. Wanley, St. Paul is called the *knave, &c.* The raſure of the tru[illegible]rd *ſervant*, and the inſertion of the falſe reading, thou[illegible]vitable by an exact obſerver, are ſo well executed, th[illegible] Bible was ſold to the Duke of Lauderdale, for ſeventy guineas, by one Thornton, who, indeed, firſt effaced Matthew's preface, all the dates, except one, of which he eraſed XVII, and added a note that this Bible, which was the edition of 1537, was printed in 1520, a date earlier than that of any Engliſh Bible. It does not appear that this reading was ever really printed.

There is no other copy in the world that has this alteration.

Another edition is dated 1535, but has no printer's name.

This is the FIRST ENGLISH BIBLE, and was publiſhed by Coverdale.

The NEW TESTAMENT, corrected by William Tyndal, with his preface, *black letter* — 1536

Another, by the ſame — — 1536

The BIBLE, which is all the Holy Scripture, &c. purely and truly tranſlated into Engliſh by Tho. Matthew 1537

Of this Bible, to the Books of Chronicles, the tranſlation is Tyndal's, together with that of the whole New Teſtament; the reſt is reprinted from Coverdale's, except the Prophecy of Jonas, which is Tyndal's. Matthew is imagined a fictitious name. This Bible was enjoined to be placed in every pariſh church, that the people might read it. It is in the black letter. For printing this Bible, Grafton, the printer, was perſecuted about five years afterwards.

The BIBLE, &c. tranſlated after the verity of the Hebrew and Greek texts, by the diligent ſtudy of many excellent learned men, expert in the aforeſaid tongues, by Grafton and Whitchurch ——— ——— 1539

This Bible has a very remarkable frontiſpiece, which is followed by an Exhortation, &c. The Summe of Scriptures,

&c. The New Teſtament has another frontiſpiece. At the end is a Table of Epiſtles and Goſpels red in the church after Saliſbury uſe, and another of thoſe, which are red on divers Saincles Dayes. It is in the *black letter*, with cuts.

The OLD TESTAMENT, by Taverner, dedicated to the King — — — 1539

This edition is called by Bale, *Recognitio, ſive potius nova verſio*. Taverner gave ſo much offence by this performance, that, after the death of Lord Cromwell, by whom he was protected, he was impriſoned for it in the Tower, but was afterwards releaſed. It is in the *black letter*.

The BYBLE in Englyſhe: That is to ſaye, the content of all the Holy Scrypture, bothe of the Olde and Newe Teſtament; truly tranſlated after the veryte of the Hebrue and Greke textes, by the dylygent ſtudye of dyvers excellent learned men, expert in the forſayde tonges. *Prynted by Rychard Grafton and Edwyard Whitechurch*, CUM PRIV. ——— 1539

This is called Cranmer's Bible; and this edition of it has a beautiful frontiſpiece, cut in wood, ſaid to have been deſigned by Hans Holbein; repreſenting, in the upper part, King Henry VIII. on his throne, under God, delivering theſe books to his lords ſpiritual, on one hand, and temporal on the other: in the middle part is Archbiſhop Cranmer, on one ſide, delivering the ſaid book to the clergy; and Cromwell, earl of Eſſex, the king's vicar-general, on the other ſide, to the laity; all expreſſing themſelves to the purpoſe, by Latin labels out of ſcripture: at the bottom is the ſaid king at divine ſervice, in his croſs-barred pew; the prieſt, in his pulpit, praying; and almoſt all the congregation turned towards the king, and crying *vivat rex*. On the back of this frontiſpiece are the names of all the books in the Bible: Then a kalendar: an almanack for 19 years: an exhortation to the ſtudye of the Holy Scriptures, &c. The ſumme and content of the Holy Scripture, &c. A prologue, expreſſynge what is meant by certain ſignes and tokens ſet in the Bible: the ſucceſſion of the kynges of Judah and Jeruſalem, declaring when, and under what kynges every prophet lyved: laſtly, with what judgment the bokes of the Olde Teſtament are to be read. After theſe chapters begins the firſt book of Moſes, which is followed by the reſt; which are adorned, in many places, with wooden cuts. The title of the New Teſtament is—The New Teſtament in Englyſhe; tranſlated after the Greke: Contayning theſe Bokes, &c. Around it is a broad border, repreſenting, in wooden cuts, the principal ſtories in the ſaid Teſtament, as the ſalutation, the nativity, &c. At the end are two tables; the one, to the epiſtles and Goſpels, uſually read in the church, after Saliſbury uſe; and

the other, a table of the epiſtles and Goſpels, which are red on divers ſainctes dayes in the yeare. The whole book concluding with theſe words:—The Ende of the New Teſtament, and of the whole Byble; fynyſhed in Apryll, anno 1539.

The BIBLE, in Engliſh, &c. with a prologue by the Father in God, Thomas Crammer, archbiſhop of Canterbury. This is the Bible appointed to the uſe of Churches; by Edw. Whitchurch — — — 1540

A proclamation was this year publiſhed, commanding, that every pariſh church ſhould procure one of theſe Bibles, of the largeſt form, and place it upon a deſk in ſome convenient part of the church, for the uſe of the people, under a penalty of forty ſhillings a month, for neglect, after the time limited.

The BYBLE in Englysſhe; that is to ſaye, the content of all the Holy Scrypture, both of the Olde and Newe Teſtament: with a prologe thereto, made by the Reverende Father in God, Thomas, archbyſhop of Canterbury: this is the Byble appointed to the uſe of the churches, *printed by Richard Grafton, cum priv. &c.* — — — 1540

This edition has the ſame curious frontiſpiece about the title above, which is to be found before that printed, the preceding year, by Grafton and Whitechurch; only it is obſervable, that the arms of Lord Cromwell, which appear in the former at his feet, is defaced in this, garter and all; he being beheaded the 28th of July, the year above-mentioned, on Tower-hill, which was near a year and half before the book came from the preſs. Next this frontiſpiece, follows the kalendar; and, after that, an almanack for eighteen years. It has the exhortation to the ſtudy of the ſcriptures; the ſum and contents; the prologue, explaining the ſigns, or marks of reference; and the ſucceſſion of the kings of Judah, &c. as the former has: but here is, beſides, Archbiſhop Cranmer's prologue, or preface, in a ſheet and half, with H. R. at the end, in flowered capitals. Next follows, the names of all the books of the Bible, and then comes the book of Moſes, &c. The Teſtament has the ſame border of figures, or frontiſpiece about the title, as the Bible; and, at the end, a table to find the epiſtles and goſpels, &c. With another, of thoſe to be read on ſaints days, as the foregoing edition alſo has. The colophon thus—The end of the Newe Teſtament, and of the whole Bible; ſinyſhed in December, anno 1541. *A Domino factum eſt iſtud: This is the Lordes Doynge.*

Reprinted by Barker in black letter, alſo in 1583. Both editions are very ſcarce.

The BIBLE, with Archbiſhop Cranmer's preface, *b. l. with cuts — — printed by Grafton*, 1540

Theſe two bibles are ſuppoſed to be of the ſame edition, theſe two printers being joined in the patent.

The BIBLE, with Archbiſhop Cranmer's preface, *b. l. with cuts — — printed by Whitchurch*, 1541

The BIBLE, in Engliſh, of the largeſt and greateſt volume, auctoriſed by our moſt redoubted lord, and overſene at the commaundment, &c. by the Right Reverend Father in God, Cuthbert, biſhop of Dureſme, and Nicolas, biſhop of Rocheſter, *b. l. with cuts, printed by Grafton, and finiſhed in November*, 1541

This is known by the term of the *Great Bible*.

The BIBLE, *printed likewiſe by Grafton, and finiſhed in December*, 1549

Theſe of November and December are different editions.

The BIBLE, &c. dedicated to Edward VI. *with many cuts, b. l. printed by John Daye, in Alderſgate, and Will Seres, in Peter's College — — — —* 1549

The BIBLE, tranſlated by Tho. Matthews, *b. l. printed by Tho. Reynolds and William Hill — —* 1549

This edition is reprinted from that of 1537, as appears from the end, in which are theſe words: "To the honour and praiſe of God was this Bible printed and finiſhed, in the year of our Lord 1537, and now again imprinted." But it is obſerved, that ſome alterations have been made.

The BIBLE, *printed by Nicholas Hill, for Tho. Petit, in St. Paul's Church-yard — —* 1551

In the laſt page is this: "Here endeth the whole Bible after the tranſlation of Tho. Matthew, with all his prologues, that is to ſay, before the five books of Moſes, the Prophet Jonas, and before every of the four evangeliſts, and before every epiſtle of the New Teſtament." Theſe prologues having given ſuch offence to the clergy, that they were omitted in all the authoriſed editions, in Henry VIIIth's reign, the mention of them had a tendency to recommend this edition, in which, however, there is nothing more than in the laſt of 1549. This edition, being printed at two preſſes, has in different copies different ſubſcriptions.

The BIBLE, in Engliſh — *by John Daye*, 1551

This is a different edition from the former, but has likewiſe the prologues, without which, no Bible would at this time have been well received; ſome of the notes of Matthew's Bible are retained, others are omitted, and many alterations

are made, probably, by Edmond Beck, who wrote the ſuppputation of time from Adam to the year of the impreſſion.

The NEW TESTAMENT, publiſhed by command of King Edward VI. with his portrait, and other cuts *impr. by Rycharde Jugge* 1552

The BOOKE of COMMON PRAYER, the FIRST EDITION, *printed by Grafton* — — 1549

Reprinted by Grafton and Witchurch, with variations 1552. This article is ſo ſcarce it is not to be found in the Harleian collection.

The BOKE of COMMON PRAYER, and adminiſtracion of the ſacraments, and other rites and ceremonies of the Church of England: With the forme and manner of conſecrating biſhoppes, prieſts, and deacons. *Londoni, in officina Edordi Whytechurche, cum privil. ad imprim. ſolum* 1552

This is commonly called King Edward VIth's Common Prayer-book; to which is prefixed a preface; and diſcourſe on ceremonies, why ſome are aboliſhed, and ſome retained: And, at the end, an advertiſement, or order, of what prices the ſaid book ſhall be ſold for, in quires, bound in parchment, or forell; or bound in leather; and no more.

The BOOK of COMMON PRAYER, &c. *London, printed by Richard Jugge and John Cawode* 1559

This is commonly called Queen Elizabeth's Common Prayer book, being the firſt printed in her reign; and has the act of parliament prefixed to it, for the uniformity of common prayer and ſervice in the church, and the adminiſtration of the ſacraments; making void the act in the firſt of Queen Mary, which had repealed King Edward's act of uniformity, and reſtoring his to full force.

HOLY BIBLE, in Engliſh, according to the tranſlation that is appointed to be read in churches, with Cranmer's preface, *b. l. printed by Richard Harriſon*, 1562

This is a new edition of the Great Bible.

The BIBLE, in Engliſh, *b. l. printed at Roven, at the coſt of Rich. Carmardon* — — 1562

This is another edition of the Great Bible.

The HOLY BIBLE, publiſhed by Archbiſhop Parker 1568

This is generally known by the name of the Biſhops' Bible, being tranſlated for the greateſt part by the biſhops, whoſe initial letters are added at the end of their particular portions. As, at the end of the Pentateuch, W. E. *Willielmus*

Exceſtrenſis. The tranſlators are recounted by Strype, in his Life of Parker. This edition is ſo rare, that neither Dr. Burnet, nor Mr. Strype, appear to have ſeen it. The date is not either in the beginning or end, but is inſerted in the archbiſhop's arms, and mentioned in the preface. It is adorned with great numbers of beautiful cuts, and printed, as it is obſerved, "*in Vit. Park. novis typis magnitudinis uſitatæ aut paulo grandioris,*" with letters ſomewhat larger than thoſe of the Great Bible. After the Pentateuch, is the picture of the Earl of Leiceſter, and before the Pſalms that of Lord Burleigh, as favourers of the work. In this edition, at the end of the Book of Wiſdom, are the letters W. C. probably for the Biſhop of Chicheſter. In the ſecond edition, the whole Apocrypha is aſcribed to J. N. the Biſhop of Norwich, who, perhaps, reviſed it afterwards.

The HOLY BIBLE, ſecond edition in folio
printed by Jugge, 1572

In the firſt edition, the new tranſlation of the Pſalms was inſerted alone, to which in this is added, in oppoſite columns, the tranſlation of the Gr. Bible, in a different character.

The HOLY BIBLE, — — 1574
The HOLY BIBLE, with Archbiſhop Cranmer's preface, *b. l. printed by Walley* —— —— 1575
The HOLY BIBLE, *b. l.* *printed by Norton*, 1575
The HOLY BIBLE, *Roman Letter*
printed at Edinburgh, by Tho. Baſſandine, 1576

This edition wants the title. The date is found at the beginning of the New Teſtament. It is, perhaps, the firſt edition of the Geneva verſion, printed in Britain, though ſome earlier have been ſometimes mentioned. This is the firſt Bible in Roman letter.

The HOLY BIBLE, tranſlated according to the Ebrew and Greek, and conferred with the beſt tranſlations in divers languages — *imprinted by Barker*, 1578
The BIBLE, tranſlated according to the Ebrew and Greek, and conferred with the beſt tranſlations in divers languages, with annotations upon all the hard places, and other things of great importance, &c. *London, by Barker* 1578 1583

This is another edition of the tranſlation made by the Engliſh refugees at Geneva, and firſt printed here, by Rowland Harle, about 1560; it was afterwards reviſed, and a new impreſſion of it was recommended by Parker, while he was preparing the Biſhops' Bible. It was very frequently reprinted.

The BIBLE, dedicated to Queen Elizabeth, *b. l.*
printed by Barker, 1583

This is a new edition of the Geneva Bible, very pompous.

The HOLY BIBLE, *b. l.* *printed by Barker*, 1585

This is a new edition of the Biſhops' Bible.

The HOLY BIBLE, in Welch, dedicated to Queen Elizabeth, by G. Morgan, *b. l.* — — 1588

This is the firſt Welch Bible.

The HOLY BIBLE, with Archbiſhop Cranmer's preface, *b. l. printed by the deputies of Chriſtopher Barker* 1598

The Biſhops' Bible over again.

The BOOKE of COMMON PRAYER, commonly called, Queen Elizabeth's Prayer-book, with a portrait of Queen Elizabeth, and borders round each page, containing the Dance of Death ——— ——— 1602

The HOLY BIBLE, Coverdale's Bible, with Archbiſhop Cranmer's preface, *b. l.*

The BIBLE, *b. l.* *London, printed by Barker*, 1610

The BIBLE, with Common Prayer, and Pſalms *ib. ib.* 1611

Both of the Geneva tranſlation.

The HOLY BIBLE, the Old Teſtament of the Geneva tranſlation; the New, tranſlated by Tomſon, with the notes of Beza, Camerarius, Villerius, and Junius

Edinburgh, by Andr. Hart, 1613

The HOLY BIBLE, *b. l.* 2 vol. *printed by Barker*, 1613

This is the tranſlation now uſed, which was made at the command of King James I. The tranſlators were fifty-four of the moſt learned then of that time, who were divided into five bodies, of which each was to labour upon a particular part of the Bible, which was thus divided: The Pentateuch and the books of Joſhua, Judges, Ruth, Samuel, and Kings, to the Deans of Weſtminſter and St. Paul's—Drs. Saravia, Clark, Layfield, Leigh, Meſſ. Stretford, Suſſex, Clare, Bedwell. From the Chronicles to Eccleſiaſtes, to Dr. Richardſon, and Meſſ. Lively, Chadderton, Dillingham, Harriſon, Andrews, Spalding, Binge. All the Prophets and Lamentations, to Drs. Harding, Reinolds, Holland, Kilby, Meſſ. Hereford, Brett, Fareclowe. All the Epiſtles, to the Dean of Cheſter, Drs. Hutchinſon, Spencer, Meſſ. Fenton, Rabbet, Sanderſon, Dakins. The Goſpels, Acts, and Apocalypſe, to the Deans of Chriſtchurch, Wincheſter, Worceſter, Windſor, Drs. Perin, Ravens, Meſſ. Savile, Harmer. And the Apocrypha, to Drs. Duport, Brauthwait, Ratcliff, Meſſ. Ward, Downes, Boyſe, Warde. They met at Weſtminſter, Oxford, and Cambridge, as it was convenient for each body. The method in which they proceeded ſeems to have been this: Several tranſlations of each part were drawn up by the members of that body, to which it was allotted,

who then, in a joint conſultation, ſelected three of the beſt, or compiled them out of the whole number. Thus, in three years, three tranſlations of the whole were ſent to London. Then ſix deputies, two from each place, were appointed to extract one tranſlation out of the three, which was finiſhed and printed 1611. *See Selden's Table Talk.*

The HOLY BIBLE, *printed at Camb. by Buck*, 1629

This has nothing to recommend it beyond any other; Norton and Bill's Bible of the ſame date is the beſt book.

The BOOKE of COMMON PRAYER and adminiſtration of the ſacraments and other rites and ceremonies of the Church of England — *imprinted by R. Barker* 1636

At the end of the Pſalmes, are certain godly prayers to be uſed for ſundry purpoſes, in two ſheets. And theſe are followed by, the forme and manner of making and conſecrating biſhops, prieſts, and deacons; with which this edition concludes.

The HOLY BIBLE: containing the Old Teſtament and the New: newly tranſlated out of the original tongues, and with the former tranſlations diligently compared and reviſed, by his Majeſty's ſpecial command, &c. *Beautifully printed by Thomas Buck and Roger Daniel on large paper Camb.* 1638

In the year 1665, this copy was bequeathed to the learned and ingenious Sir Philip Warwick, ſecretary to the lord treaſurer, and clerk of the ſignet; who employed much of his time, even to the year of his death, in 1682, in writing commentaries upon the text, on the margins, in abundance of places. It came afterwards into the poſſeſſion of Sir William Burrell, at whoſe death it was ſold for *thirteen pounds, five ſhillings*, in May 1796. I ſhall only make this one remark upon this beautiful edition: that there has one *erratum* eſcaped in it, repeated in many following editions (as may be ſeen in Howel's Hiſtory of the Goſpel) which, favouring the Independent ſcheme, made it ſuſpected to have been done by the contrivance of ſome of that faction. It is only in having placed the ſecond perſon plural, for the firſt, *ye* for *we*, in the Acts of the Apoſtles, chap. vi. ver. 3. For it is obſerved, that the *choſen* perſons, there mentioned, are meant to be appointed, by *we, the apoſtles*, not by *ye, the electors*. See Mr. Lewis's Hiſtory of the Tranſlation of the Bible, 8vo. 1739, p. 340.

COMMON PRAYER in the Welch language, *b. l. London*, 1664

In the beginning of this book is wrote as follows, "viz. Memorandum, that PETER BODVEL, the undertaker of this book, was a Preſbyterian bookſeller at Cheſter, and often

bragged of comparing the King to an owl, the Royal Family to cranes, and the Clergy and their followers to apes, by the capitals in the Morning and Evening ſervice at the beginning of theſe Prayers."

The Black Letter at this time began to give way to the Roman. Beza's Bible, in ſmall 4to. was one of the firſt which appeared in this letter, with ſmall neat wooden cuts: but the moſt handſome Bible, produced by the emulation of the printers of this time, was the following:

The HOLY BIBLE, 2 vol. *printed by Field* *Camb.* 1660, 1666, and 1669

The two laſt editions are the ſame book. He alſo printed a fine copy in folio, at London, in 1660, which the fire of London has rendered ſcarce.

Beza and Junius' notes upon the Bible, produced another annotator.

The HOLY BIBLE; with Clark's annotations *London*, 1690

The HOLY BIBLE, a very large folio, upon indifferent paper. It was printed in Holland, and imported here. Guy, the bookſeller, before he obtained his privilege to print Bibles, was a great encourager of this traffic. They have London titles, and are dated 1696, 1698.

They are eaſily known by the ſhape of the W. which is two V's joined together.

The HOLY BIBLE, imperial fol. *printed by Baſket*, 1717

This book is ornamented with head and tail-pieces. A copy, with a complete ſet of LUYKEN and SCHEUTZERS' prints, on ſcripture ſubjects, lately ſold for 30 *guineas*.

The ſame book on royal paper, *Oxford* 1717, is not ſo ſcarce.

This was the book produced in the Houſe of Commons, in the cauſe between him and Watſon of Edinburgh. It came into the poſſeſſion of the late Duke of Cumberland, and was ſold for 12 guineas.

The uniformity with which Bibles were printed at this time, produced no particular excellence in point of execution. I have ſeen the Bible, Queen Anne uſed in her cloſet; it was Baſket's fol. 1717, the ſecond paper, which has nothing very remarkable to recommend it.

The HOLY BIBLE, beautifully printed by Bentham, 2 vol. *fine paper, and very ſcarce* — *Camb.* 1762

The HOLY BIBLE, *printed by* BASKERVILLE *of Birmingham*; for which he paid the univerſity of Cambridge a conſiderable ſum for the liberty of doing — *Camb.* 1763

It is a beautiful book with head and tail-pieces; and the large

paper is particularly grand and ſplendid; and when ornamented with Mortier's cuts *avant le clou*, or Wiſſeher and Luyken's, may claim a place in any eloſet or library.

Another edition came out in 1773, at Birmingham; but it is inferior in the execution to the former.

New and literal tranſlation of the OLD and NEW TESTAMENT, by Purver, 2 vols. 1764. Anthony Purver was a ſhoemaker and a Quaker, and this tranſlation is to ſuit the diſciples of Barclay.

The HOLY BIBLE, with a commentary by Mat. Henry, 5 vols. 1765 and 1776. The Scotch editions, ſince printed, are not worth mentioning.

Haweis' Commentary upon the Bible is an abridgement of the above; it is in 2 vols. 1765.

The HOLY BIBLE, with a commentary by Dr. Dodd, from the notes of Lord Clarendon, Mr. Locke, &c. 3 vols. *London*, 1768

The HOLY BIBLE, printed on writing-paper, with upwards of 400 deſigns by various maſters, engraved by Martin, 2 vols. — — *Camb.* 1789

This is a fine book, ſuperbly executed.

The HOLY BIBLE, with various renderings of all the other tranſlations into Engliſh, parallel texts, and notes by Biſhop Wilſon, 6 vol. — — *Bath*, 1790

Of the above grand edition of the Engliſh Bible, only 12 copies were printed on this paper, all intended as preſents to royal libraries; and it is the moſt complete library Bible, that has yet appeared in any language. The type is beautiful; and, to avoid interruption in the narrative, the verſes are not made different paragraphs, though they are marked in the margin. Under the text are all the parallels; and below, are the variations of each Engliſh verſion; the date is at the head of every page, and the ſubjects are marked in the margin.

The HOLY BIBLE, *publiſhed by Macklin*, a beautiful large folio, with prints from original paintings.

This work exhibits the utmoſt perfection of both the arts of Engraving and Printing; and will remain a monumental memorial of the public taſte of the age. No more are printed than are ſubſcribed for; and to a nobleman, or a public library, it is worthy of every encouragement.

ENGLISH BIBLES IN QUARTO.

THE BIBLE, by Coverdale, dedicated to Henry VIII.
printed in Southwarke in St. Thomas Hospital, 1537

The BIBLE *London, printed by Richard Grafton*, 1553

This is an edition of the Great Bible. See Folio's.

The WHOLE BIBLE, by Coverdale, dedicated to Edward VI. *large paper*
printed at London by Richard Jugge, 1553

The character of this Bible, and the form of the points, seem to be foreign. It is called, in the title, the Whole Bible, probably, because the Apocryphal Books, omitted in the former edition, are inserted in this.

The BIBLE, and the Holy Scriptures conteyned in the Olde and Newe Test. translated according to the Ebrue and Greek, and conferred with the best translations in diverse languages, with most profitable annotations, &c.
Geneva, by Rowland Harle, 1560

The NEW TESTAMENT, dedicated to Edward VI. *with cuts* — *printed by Richard Jugge*, 1566

This is Tyndal's translation, but his name is not mentioned, the dedication being written in the name of the printer. In the title-page, is the picture of King Edward VI. and underneath these lines,

Unio quem præcepit emi Servator Iesus,
Hic situs est, debet non aliunde peti.

The pearle which Christ commaunded to be bought,
Is here to be founde, not els to be sought.

The BIBLE — *printed by R. Jugge*, 1569

This is the Great Bible.

The BIBLE — — *ib.* 1573

This is another edition of the Great Bible, divided into verses.

The BIBLE — *printed by R. Jugge*, 1576

This is the Great Bible with cuts.

The BIBLE, dedicated to Queen Elizabeth
printed by Barker, 1577

The BIBLE, Common Prayer, and Psalms, *b. l.*
printed by Barker, 1581

These two are of the version of Geneva.

The NEW TESTAMENT — *Rhemes*, 1582

This tranſlation was made for the uſe of the Engliſh Papiſts, by William Allyn, who was afterwards a cardinal, and archbiſhop of Mechlin; Gregory Martin, and Richard Briſtow; the notes were written by Thomas Worthington.

The NEW TESTAMENT, Engliſhed from Beza by Tomſon. To which is added the Common Prayer, *b. l.* *London*, 1583

This Teſtament, though the title ſeems to promiſe ſomething new, appears not to differ from that of Geneva.

The BIBLE, with Common Prayer and Concordance, *large paper*, *b. l.* — · *printed by Barker*, 1584

The ſame was reprinted by the ſame printer, in the ſame ſize, in 1585, 1587, 1594, 1595, 1597, the laſt by the aſſigns of C. Barker. All theſe are editions of the Geneva verſion, which appears by the frequent editions of it to have been held in great eſteem before the time of the laſt tranſlation; ſince which, I do not find that it has been reprinted.

The BIBLE, 2 vol. — — *Douay*, 1609

This is a verſion for the uſe of Engliſh Papiſts, by the ſame tranſlators as the Teſtament of Rhemes.

The HOLY BIBLE, *printed by R. Barker*, 1612

This is the tranſlation now uſed.

The HOLY BIBLE. A good edition was done at Douay, of the Catholic verſion, by Couſturier, 2 vol. 1635

Nothing remarkable occurs from this date in the Hiſtory of Bible-printing. Very good editions were ſucceſſively produced by Rob. Barker, H. Hill, Field, Hayes, Buck, Daniel, Guy, Bill, Newcomb, &c.

The HOLY BIBLE, 4 vol. *large paper, with Sturt's cuts, printed by Baſket, Oxford*, 1717

But a ſmall number of this edition was done; the ſmall paper is in two volumes.

The NEW TESTAMENT, according to the antient Latin edition, with critical remarks by Simon, tranſlated by Webſter, 2 vol. *large paper, ſcarce* — 1730

The HOLY BIBLE, with notes by Philips, 2 vol. *Lond.* 1769. It is entitled, the "Royal Imperial Bible," and is the largeſt letter of any quarto printed at this time.

The HOLY BIBLE, printed from Baſkerville's folio edition, with the ſame types he uſed for his Birmingham edition folio, 1773, 1788. In London, they were ſold with London titles.

The HOLY BIBLE, with the various readings and parallel texts, by Biſhop Wilſon, 3 vol. — *Bath*, 1785

This Bible is moſt beautifully printed on vellum paper; the verſes are marked on the ſides, not to interrupt the narrative; and it is in every reſpect the completeſt Engliſh edition for ſtudy, or the library.

The HOLY BIBLE, 2 vol. called the SELF INTERPRETING BIBLE — *London*, 1792

The fine paper is a handſome book. Brown, the author of the notes, was miniſter of Haddington, in Scotland, and author of ſeveral eſteemed pieces of Calviniſtical divinity; Dictionary of the Bible, &c.

The HOLY BIBLE, with cuts, and beautifully printed. It goes by the name of *Heptinſtall* the publiſher. It is a very full ſize royal 4to. in large print. *London*, 1793, 1795

The HOLY BIBLE *printed by Ritchie, London*, 1796

It is very well executed, and does credit to the printer.

The emulation produced, and the conſequence of the exerciſe of the liberal arts has never manifeſted itſelf more of late years, than in this article of Bible-printing; while the two Univerſities, and the King's Printers, have brought out nothing above mediocrity. It would have reflected honour upon their privileges and patents, had they exerted their ſuperiority, and not left it to individuals to excel them in their own province.

BIBLES IN OCTAVO. AND SMALLER SIZES.

THE PROPHETES ISAYE AND JEREMY, tranſlated into Engliſh by George Joye, *b. l.*
printed in Straſburg, by B. Beckneth, 1531

This is the firſt, perhaps the only edition of this tranſlation. The tranſlation of Jeremy by the ſame writer, bound with it, is of 1533, in the preface to which are many ſatirical reflections on the Roman Church.

The NEW TESTAMENT, *b. l.* ruled with red lines, and all the initial letters at the beginning of each book, repreſenting the ſubject, finely coloured, as likewiſe all the capital letters to each chapter and verſe throughout the book adorned with different colours, and raiſed with gold.

In this pompous book no date is left; but it appears to be Tyndal's verſion; and is probably one of the editions printed in Holland, before his reviſal.

The NEW TESTAMENT, *b. l. with cuts*
printed at Antwerp by M. Emperour, 1534

This is Tyndal's verſion.

The PENTATEUCH, newly corrected and amended by W. T. that is, Tyndal — — 1534

It ſeems to have been printed by ſome foreigner.

The NEW TESTAMENT, yet once agayne corrected, by W. Tyndal, wheare unto is added, an Exhortation of Eraſmus, *black letter* — — — 1536

The NEW TESTAMENT, *with cuts*
printed at Antwerp by M. Trom, 1538

The NEW TESTAMENT, faithfully tranſlated and lately corrected by Miles Coverdale — 1538

This Teſtament ſeems printed abroad, but is very accurate. In the title is a kind of label, incloſing the words, "Search the Scriptures." At the end, is a collection of the Epiſtles from the Old Teſtament, "after the uſe of Saliſbury." It has cuts only in the Apocalypſe, which, whatever was the reaſon, are very frequent in the Teſtaments of that time.

The NEW TESTAMENT, *b. l.* — 1539

The NEW TESTAMENT, by Tyndal — 1544

It ſeems a foreign print.

The NEW TESTAMENT, ſet forth by William Tyndal, *b. l.* — — *printed by W. Copland*, 1549

This edition has contents before each chapter, and notes after it, from Matthew's edition.

The NEW TESTAMENT, Engliſh, tranſlated from the Greek, with the Latin tranſlation of Eraſmus, to which is added a kalendar — — 1550

The Engliſh is Tyndal's verſion.

The NEW TESTAMENT, newly ſet forth after the beſt copy of W. Tyndal's tranſlation, whereunto are added the notes of Thomas Matthew, *b. l.*
imprinted at London by John Daye, 1550

The NEW TESTAMENT, dedicated to Edward VI. *b. l.*
London, printed by Richard Jugge

The verſion is Tyndal's. There are notes at the end of each chapter, and cuts in the revelations.

The BOKES OF SALOMON, namely, Proverbia, Eccleſiaſtes, Cantica Canticorum, Sapientia, Eccleſiaſticus, *b. l.*
imprinted at London by W. Copland, 1551

The NEW TESTAMENT, *Geneva, by Conrad Badius,* 1557

This is Tyndal's verſion.

The NEW TESTAMENT, according to the tranſlation of the Great Bible *Lond. in Officina Rich. Graſton,* 1566

The NEW TESTAMENT, with diverſities of reading, and profitable annotations

London, printed by T. V. for Chr. Barker, 1575

This is the verſion of Geneva.

The NEW TESTAMENT, with the notes and expoſitions of the darke places therein, *b. l.*

London, printed by Chr. Barker, 1579

This is the Biſhops' tranſlation.

The NEW TESTAMENT, tranſlated out of the Greek, by Tho. Beza, with ſhort expoſitions out of the large annotations of Beza, Camerarius, and Villerius, Engliſhed by J. Tomſon *London, printed by Chr. Barker,* 1580

After this date, the only Bibles to be found are of the authoriſed tranſlation; Beza's of Geneva, and the Douay or Rhemiſh verſions, which the Catholics printed abroad and ſmuggled into England.

The HOLY BIBLE, 24to. *printed by Field,* 1653

An imitation of it was done in Holland, in 1658; but the genuine one is known by having the four firſt Pſalms upon a page without turning over. Field printed ſeveral other Bibles 8vo. large and ſmall, and 12mo. but they do not rank as curioſities.

From the time of Field, 1653, to the end of the century, 1700, ſeveral curious flat Bibles were printed, which are denominated *Preaching Bibles*, from the uſe made of them in the pulpits of the Diſſenters. The print of many of theſe is very clear, a broad faced letter upon thin paper, with ſome marginal notes, which gives them a ſuperiority over the clumſy thick books printed ſince.

The BIBLE, in Welch, in ſmall pocket ſize 1654

This is a very *ſcarce* book.

The HOLY BIBLE, with CANNE's references *printed by Hill and Field,* 1662, 1664, 1671, &c.

Canne, the author of the notes, was a Browniſt, and paſtor of a congregation in Holland. His Bible has been ſeveral times printed, both in Holland and England; an edition was lately on ſale in London, dated 1682, with a London title, though

notoriouſly printed lately at Amſterdam. His beſt printed Bibles are on a fine ſilky paper; and ſhould not exceed an inch in thickneſs, including the covers. Baſket printed a 4to. edition with his references, 1720.

The HOLY BIBLE, ſmall 8vo. *printed by Guy*, 1681

This is the beſt of Guy's Bibles. As he only printed for profit, very little can be expected from him of excellence; however his 4to. Bibles have the advantage of a very broad faced letter.

The HOLY BIBLE, ſhort 8vo.
printed by Bill and Newcomb, 1690

Bill and Newcomb produced ſome of the beſt printed Bibles for the pocket; but they are not diſtinguiſhed by any ſide notes.

The BOOK OF COMMON PRAYER, *engraved by* STURT — — — 1717

This is one of the moſt beautiful examples of genius and induſtry in the world; every page has a border and head and tail-ornaments.

The BOOK OF COMMON PRAYER, 12mo.
printed by Baſkerville, 1762

This is a beautiful book, and is not exceeded by any done ſince, either by Wayland, Jarvis, or any other. His octavo Common Prayer is ſpoiled, not having any ſinging Pſalms to accompany it.

The HOLY BIBLE, 24to. *printed by Paſcham in Blackfriyars, London*, 1776 1784

This book is ſpoiled by being dried in a kiln, which has entirely changed the colour of the paper; beſides the colour of the print is uneven, one ſide being darker than the other. The late Mr. Romaine added the notes, which were ſo contrived as to cut off in the binding.

The HOLY BIBLE, 24to. printed by Scatcherd and Whitaker, *London*, 1790, has nothing remarkable to recommend it. The Bible printed by PINE of Briſtol is far preferable.

The BOOK OF COMMON PRAYER, with introduction to the ſervices, finely printed by Didot; with a ſet of cuts executed under the direction of Lavater, the phyſiognomiſt
Paris, 1791

It is a very handſome book, and ſells abroad at a very high price. A copy in London will ſell for *two guineas*.

The HOLY BIBLE, large 8vo. and ſmall 12mo. with ornamental engravings by Fitler. This is called the *Cabinet*

& Unique Bible. It has no side notes, and is beautifully printed. A few are worked off on 4to. paper *London*, 1791

JARVIS's COMMON PRAYER-BOOK, 18mo. with the new version of Psalms, and 10 beautiful plates, engraved from new designs. 1792

The HOLY BIBLE, 8vo. *printed by Bowyer, London*, 1794

It is a neat book, without side notes, and has a copper-plate title; but it is not remarkably thin.

I cannot help repeating here, that neither the universities of Oxford and Cambridge, nor the King's Printers at London, have distinguished themselves for their typographical exertions in publishing a pocket Bible; an article very much wanted. The Cambridge Bible in 24to is too thick; the London Bible is upon bad paper; and nothing can be said in favour of the Oxford Pocket Bible. The edition of 1774 has not been exceeded. It goes by the name of *Wright and Gill's Bible.*

The History of Bible-printing might be carried to a great extent, as the commentators are very numerous who have printed the text with their notes; but as many of these have been manufactured in the *wooden mills* of Paternoster-row, it is most prudent to say little; however, we must except Hammond, Burkit, Gill, Guyse, Brown, and Parker.

ACCOUNT OF THE VARIOUS SYMBOLS USED BY THE ANTIENT FOREIGN PRINTERS.

The Anchor is the mark of Rephelengius at Leyden; and the same, with a Dolphin twisted round it, of the Manutii at Venice and Rome; the Arion denotes a book printed by Oporinus at Basil; the Caduceus, or Pegasus, by the Wechelius's at Paris and Frankfort; the Cranes, by Cramoisy; the Compass, by Plantin at Antwerp; the Fountain, by Vascosan at Paris; the Sphere, by Janson, or Bleau at Amsterdam; the Lily, by the Juntas at Venice, Florence, Lyons, and Rome; the Mulberry-tree, by Morel at Paris; the Olive-tree, by the Stephens's at Paris and Geneva, and the Elzevirs at Amsterdam and Leyden; the Bird between two Serpents, by the Frobenius's at Basil; the Truth, by the Commelins at Heidelberg and Paris; the Saturn, by Colinæus; the Printing-press, by Badius Ascensius, &c.—Vid. Baill. Jugem. des Sav. T. I. P. 2. p. 91, *& seq.*

THE author of the following Poem was a Gentleman of taſte and learning, ſettled in one of the colonies of North America. It is now reſcued from the oblivion of a provincial magazine which has preſerved it ſince the year 1758; *where it appeared with this modeſt apology; "that he would never have attempted to write on a ſubject of ſo great dignity, if he could have ſeen any other perſon likely to undertake it. "His intimacy with Mr. Pope," he ſays, "obliged him to tell that great poet, above twenty years before, that it was peculiarly ungrateful in him, not to celebrate ſuch a ſubject as the* Invention of Letters, *or to ſuffer it to be diſgraced by a meaner hand."*

Mr. Pope, no doubt, ſaw that it was a very unpromiſing theme; and our ingenious author himſelf ſeems conſcious of this, when he complains of "the difficulty of keeping clear of vulgar thoughts, on ſuch an occaſion, and of expreſſing in verſe thoſe that are abſtruſe, with perſpicuity and preciſion." We think, however, he has happily effected both, and has likewiſe given as much harmony to his periods, and ſpirit to his expreſſion, as the nature of the piece would well admit. There are, indeed, many beautiful paſſages in it, equally worthy of the poet, and of the philoſopher.

A

POEM

ON THE

INVENTION OF LETTERS,

AND THE

ART OF PRINTING.

Addreſſed to Mr. RICHARDSON, the Author and Printer of Sir *Charles Grandiſon.*

THESE lays, ye Great! to *Richardſon* belong;
His art and virtues have inſpir'd the ſong.
Forgive the bard, who dares transfer from you
A tribute to ſuperior merit due;
Who, 'midſt war's tumults, in flagitious times,
And regions diſtant from maternal climes,
Induſtriouſly obſcure, to Heav'n reſign'd,
Salutes the friend and patron of mankind.

Say, *Cadmus!* thou whom Greece and Rome revere;
Or thou, unnam'd, more antient Eaſtern ſeer,
Whether Euphrates arrogates thy fame,
Or, juſtly, Nile aſſerts a prior claim;
Whoſe wond'rous pencil Heav'n's own Legate* us'd,
And by its aid Jehovah's law diffus'd;
Marking the glorious birth-day of the ſun,
And how the planetary dance begun;
By whom the patriarchal ſtate is known,
And every name of worth, except thy own:—
Say, by what principle divine inſpir'd,
Thou, for a world's inſtruction, greatly fir'd;
Rapt in what viſion, ſay, thou god-poſſeſt,
Dawn'd the firſt image in thy lab'ring breaſt?
The figure of ideas to diſplay,†
And colour forth the intellectual ray;
In ſpeaking ſilence the dumb voice impart,
And ſounds embody by creative art;
By ſight alone to edify the ear,
To picture thought, and bid the eyes to hear?
All that earth's gratitude can pay, receive;
Here ſtill, immortal, in our homage, live!
Above, while kindred ſkies thy name record,
Live prais'd below, and only not ador'd!
From thee, 'gainſt nature, a relation ſprings
'Twixt arbitrary ſigns and alien things.
The ſeeds of knowledge, till by thee refin'd,
Sunk, inert, 'midſt the chaos of mankind.
Now, by thy magic lore, the native worth
Of god-reſembling ſpirits is call'd forth.
Thy honour'd ſpecies hold their juſt pretence,
By thee, to triumph over brutal ſenſe;
Not urge dominion by a lawleſs might,
But ſway the whole creation in thy right.
O born, the ſavage paſſions to controul;
To raiſe and purify the tuter'd ſoul;
The ſoul that ſaw its ſov'reign phyſic ſpread‡
On Phrygia's parchment§, and the Egyptian reed:

---

* Moſes.

† Phœnices primi, famæ ſi credimus, auſi
Manſuram rudibus vocem ſignare figuris. LUCAN.

‡ The inſcription on the front of the Alexandrian library.

§ The Charta Pergamena, or Parchment, was ſo called from the city Pergamus, in Phrygia, where it was invented, or rather improved, by King Eumenes, when he was about making collections for a library equal to the Alexandrian: he being forced to have recourſe to the ſkins of animals, properly dreſſed, whereon to tranſcribe his manuſcripts, through the envy of Ptolemy, king of Egypt, who interdicted the exportation of the papyrus for that ſervice. The papyrus, whence our paper is derived, is an aquatic reed or ruſh, almoſt peculiar

While ſculptur'd ſtone and braſs* were taught to feel
The ſacred wounds of legiſlative ſteel.
Before thy art, tradition vainly told
Legends confus'd, and oral tales of old;
Or painted ſymbols tree, plant, bird, and beaſt,
Laws, rites, and memorable facts, expreſs'd.
Thus Mexico's plum'd envoys ſent to court,
Of ſtrange invaders a portray'd report†.
But mental ſpeculations, ſo convey'd,
Were wrapt in ambiguity and ſhade.
Such repreſentatives, to meaning ſtrain'd,
Complex conceptions, but in part explain'd;
Part by analogy was known, part gueſt,
And venal prieſts interpreted the reſt.
Next, if to Theban monuments we roam‡,
(Stupendous ruins of proud *Pharaoh's* dome!)
Treading imperial duſt, we there ſurvey
Wiſdom's crude marks, before thy firſt eſſay.
Where, thro' vaſt fanes, each cypher'd wall affords,
In groſs, the ſhapes of ſentences and words§;
Unletter'd words! So China's *Fo-hi* wrote:
(Emblems, perhaps, to thee, and hints remote!)
Theſe, too abſtract, thy curious mind revolves,
And into ſimple characters reſolves;
Aptly their ſounds articulate aſſigns,
And each to each ſyllabically joins;
Till, grown to notes of words, their powers diſpenſe
A new-fram'd index of internal ſenſe.
Thus where Idume's rock its head ſtill rears,
To guard thy treaſure thro' the waſte of years,

---

to the Nile and Euphrates; from the inward pellicles of whoſe ſtem, very artificially prepared and poliſhed, much of the paper of the antients was formed. Beſides which, they uſed often for the ſame purpoſe the white rinds between the bark and wood of the maple, beech, elm, and linden trees; and of theſe we have ſeveral of their books ſtill remaining. Hence Bark and Book, in Latin, is ſignified by one word: and from the city of Byblos, in Syria, where this kind of paper is ſuppoſed to have been firſt uſed, the Greeks have their word for a book, and we from them our Bible. As for linen, hempen, and ſometimes cotton-rag paper, it was of Arabic extraction, and firſt brought to Europe by the Saracens of Barbary and Spain, in the XIIIth and XIVth centuries. The firſt paper-mill in England was erected in Queen Elizabeth's reign. See the Origin and Invention of Paper, page 123.

* Thus the Decalogue was carved on ſtone by Moſes; and the laws of the Twelve Tables on braſs, hung up in the Forum at Rome.

† See the Hiſtory of the Expedition of Cortez, by Ant. de Solis.

‡ See Pocock's Travels to Upper Egypt.

§ See vol. ii. of Dr. Warburton's Divine Legation of Moſes, on this curious ſubject.

We view in antique pomp, but letter'd pride,
Th' indented journal of the Hebrew guide.
Thus the tall obelisk, with fresh delight,
In gradual symmetry, attracts our sight:
Whose fair grav'd sides the Memphian language speak
In archetypes, since dreft for filial Greek *.

Hail, thou! who giv'ft the muse her noblest themes;
While early knowledge thro' thy channel streams;
What darkly hieroglyphics could disclose,
By thee in unmysterious splendor rose!
Illustrious registry! from age to age,
In verdant youth the hero and the sage
Live o'er past years, their gen'rous deeds renew,
And own their immortality thy due.
That brave tyrannicides† for freedom fought,
We owe to thee; to thee that *Plato* thought.
Absent, we're heard: thro' earth's extent we pierce,
And with the distant and the dead converse.
Religion smil'd, by thee transmitted down,
And half of inspiration was thy own.

How grateful is the search! with pride we trace
Useful inventions, that exalt our race;
Fixing by various stages from their source,
In new improvements, the progressive course.
On nice connexions man's high schemes depend;
Means must be found, proportion'd to the end.
Slow they advance, who seek perfection's prize,
Or benefactors of the world would rise.

Thus still reserves of fame were left t' adorn
The western world, and artizans unborn.
Chirography, debas'd by faithless scribes,
Or pious frauds of the monastic tribes,

* That the Forms as well as the Powers of several of the old Greek letters were truly Oriental, has been satisfactorily proved by nice observers, and the gradual deviations in their shape have been naturally enough accounted for. It is likewise acknowledged, that the Greeks originally wrote from the right hand to the left, in the manner of most of the Eastern nations; but it does not therefore follow, that they did not greatly borrow from the Coptic, or receive many alterations from the imitation of it, since long before the reign of Psammitichus, when their full intercourse with Egypt happened, and even before the Trojan war, the first refiners of their tongue, Orpheus, Musæus, and Linus, first qualified themselves there to polish their countrymen on their return. Nay, it is agreed, that the additional letters, with which Palamedes completed their imperfect alphabet, were purely Coptic: but I would not hence assert, with De la Valle and Kircher, that the present Coptic letters are the same with those of the old Egyptians, since, after they fell under the Macedonian empire, a great change must have happened in their form of writing by the authority of their conquerors.

† Timoleon, Aratus, the Bruti, &c.

Or frequent errors of the copyiſt's hand
(Skill'd but to write, not born to underſtand),
Was found unequal to th' important truſt,
Or prov'd defective, as men grew unjuſt.
Then coſtly volumes, ne'er to be unfurl'd
By humble vot'ries, or a vulgar world,
In dark alcoves, and ſtinted numbers lay,
Shut up, like eaſtern kings, from public day.
O'er mutilated works ſad genius pin'd,
Or wept to ſee his remnant ſtore confin'd;
Till, what kind Heav'n's firſt ſubſtitute begun,
Conſummate roſe by Belgia's god-like ſon*.

Ah! let not *Fauſtus* rob great *Koſter's* name;
Like Him† who ſince uſurp'd *Columbus'* fame.
Pierian laurels flouriſh round his tomb,
And ever-living roſes breathe your bloom!

Now *Phœbus* op'd more wide his golden mine,
Pregnant with liberty and truth divine.
His ſcanty ſprings bleſs'd the returning tide;
And his own preſs the failing pen ſupplied.

Firſt, carv'd on blocks, his ruder handmaids ſtood,
But ſoon for metal chang'd th' ignoble wood;
Till, free to break the rank, or form the line,
For various uſe they variouſly combine.

Now floods of day Cimmerian gloom ſucceed;
The clergy think, and laymen dare to read.
Fair tomes enrich the cultur'd ſtudent's room,
And the trimm'd lamps their midnight oil conſume.
Now, to invent new arts, or old to find,
Becomes the glory of th' ingenuous mind.
To poliſh manners, and embelliſh life,
Nation with nation vies in gen'rous ſtrife.
Now, from th' exhauſtleſs fund of claſſic writ,
True taſte emerges, and Auguſtan wit.
Learn'd critics riſe, explore the ſenſe perplext,
And re-eſtabliſh the collated text;
Preſcribing rules to judge the old, the new,
The juſt, the falſe, the ſpurious, and the true.

---

* The ſeven cities of old Greece never contended more warmly for the birth-place of Homer, than the Germans, French, and Hollanders, for more than a whole century, did for the honour of a claim to the firſt inventor of Printing being the countryman of each. But the moſt learned and impartial writers of the two former nations ſeem now to have dropped their pretenſions, and to give up at leaſt the foundation of the Art to Laurence John Koſter of Haerlem; being convinced, as all reaſonable men muſt be, by what Mr. Ellis, in the Tranſactions of our Royal Society, and other diligent enquiries elſewhere, have lately publiſhed. See the Hiſtory of Printing, page 6.

† Americus Veſputius.

Now libraries are ſearch'd thro' clouds of duſt;
And medals prove hiſtoric truths in ruſt.
Hence, for aſſurance that the ſacred code*
Wears the Chældean, not its native mode†.
On vet'ran ſhekels antiquaries pore,
Studious primæval Hebrew to reſtore.
Now architecture, in the Grecian ſtyle,
With conſcious bluſhes views the Gothic pile;
Erects proportion, majeſty, and ſtate,
Nor labours to be ſinically great.
To rocks, the chiſſel human form beſtows;
And, emulous of life, the canvas glows.
To Iſis bank ‡ th' Athenian ſiſters move,
And there replant their academic grove.
Philoſophy, no more amus'd with ſounds,
Diſdains, ſtern Stagirite! § thy ſervile bounds.
Divinity ſhakes off the ſophiſt's rules,
And ſpurns the jargon of the wrangling ſchools.
Aſtronomy now wings a bolder flight,
And darts her ken beyond our ſolar light;
Thro' ſyſtems worthy of a God, ſhe runs,
Bids earths to roll, and fixes central ſuns.
Now num'rous moons th' Italic tube‖ deſcries,
Peoples the planets, and reveals the ſkies.
Elliptic comets, hurl'd by laws divine,
Their orbits know, nor with raſh terrors ſhine.
Commerce from pole to pole its courſe explores,
Lights up new ſtars, and glads antarctic ſhores.
The ſtormy capes of Hope and Horne o'ercome,
From Eaſt and Weſt we bear their treaſures home;
And, where the late-found magnet points our way,
Around the meaſur'd globe we chace the day.
Science now dreads on books no holy war;
Thus multiply'd, and thus diſpers'd ſo far.
She ſmiles exulting, doom'd no more to dwell
'Midſt moths and cobwebs, in a friar's cell:
To ſee her *Livy*, and moſt favour'd ſons,
The prey of worms and popes,¶ of Goths and Huns:

---

* The Old Teſtament.

† That the Jews, during the captivity at Babylon, changed their native characters for thoſe of their maſters, and that the Samaritan were the primitive letters of the Old Teſtament, is aſſerted by moſt of the great critics of the XVIth century; chiefly on account of the legends round the antient ſhekels, which they produce in proof of what they advance. Theſe would be undoubtedly deciſive in their favour, if they could remove all the ſuſpicions that are juſtly raiſed againſt the antiquity and genuineneſs of ſuch coins.

‡ Oxford. § Ariſtotle. ‖ Galilæo's teleſcope.

¶ Pope Gregory VII. from a bigotted zeal, or a principle of policy, endeavoured to deſtroy the works of all the moſt eminent heathen au-

To mourn, half-eaten *Tacitus*, thy fate,
The dread of lawleſs ſway, and craft of ſtate.
Her bold *machine* redeems the patriot's fame
From royal malice, and the bigot's flame;
To bounded thrones diſplays the legal plan,
And vindicates the dignity of man.
Tyrants and time, in her loſe half their pow'r,
And Reaſon ſhall ſubſiſt, tho' both devour.
Her ſov'reign empire, Britons, O! maintain,
While demons yell, and monks blaſpheme in vain.
Hers is the regimen of civil good;
And her's religion, truly underſtood.

What num'rous worthies, whom with lyres high-ſtrung,
In pompous ſtrains frail manuſcripts once ſung,
To time's abyſs are with their vouchers toſt,
Nor one memorial of exiſtence boaſt!
But living merit (ſtill, alas! oppos'd)
Now ſees the gulph of black oblivion clos'd;
Sees preſent envy impotently rave,
And pants for honeſt praiſe beyond the grave;
Firm and exalted o'er its wayward fate,
Sees the fair page for fame's impreſſion wait;
And ſafe, in juſt poſterity's reward,
Conſigns its glory to the future bard.

The brave and good, prepar'd to live in death,
With unreluctant ſmiles ſhall yield their breath.
Learning revives; nor, total, ſhall expire,
By the North's barb'rous ſwarms, or inqueſt's fire;*
While lateſt times *Newton* entire ſhall boaſt,
Nor mourn a *Bacon*, *Locke*, or *Milton* loſt.

But, ah! new dangers threat in hoſtile fields:
The ſavage ſword, lo! Devaſtation wields!
Ambition mounts Bellona's ſnake-whipt car;
Rome and her furies urge th' infernal war!
Lo, to reſtore the reign of antient night,
The potent monarchs of the globe unite!
Foes, while the fair creation they deface,
To menders and the maker of their race;
Who rate dominion by extent of land,
O'er plunder'd towns, and ſmoaking plains, command;
Drown Reformation in a crimſon flood,
And ſwim to empire in a ſea of blood.
But chief, each learn'd and free mercantile ſtate,
Mars their repoſe, and moſt excites their hate;

---

thoſe; and, among many others that periſhed by his means, he is ſaid to have burned above an hundred copies of Livy's Hiſtory, all the decads of which were entire before his reign.

* The Papal Inquiſition.

Abhorr'd and dreadful to their ſpite-rack'd ſouls,
As daggers, truth, and world-avenging bowls!
Genius of Albion! raiſe thy languid head;
Nor groan o'er manſions of the mighty dead!
Thy country calls. Riſe, with recover'd force,
To curb th' inſulting Gaul's impetuous courſe.
Still o'er the all-inſpiring *Preſs* preſide;
New-nerve our armies thence, and councils guide:
The ſtate's ſlow movements touch with regent hand;
Retone its ſprings, and animate our land.
In our rank ſoil, check Faction's pois'nous growth;
Rouze Public Spirit from the couch of Sloth;
And on our hearts, from Freedom's nobleſt mint,
The glorious Act of Settlement * imprint.
'Tis Thine to give the ſacred *engine* laws,
And occupy its pow'rs in virtue's cauſe;
Chaſte erudition freely to impart,
T'improve, but ne'er corrupt, the reader's heart.
Thine, wit's licentious ſallies to reſtrain,
Pour'd, ſelf-degrading, from a wanton vein:
Thine, a degn'rate nation to reform,
And point Heav'n's vengeance in th' impending ſtorm.
By thy beſt *inſtrument*, 'tis Thine to ſhow
What ills from vice and irreligion flow;
That guilt alone gives Britain juſt alarms,
Strengthens proud France, and aids th' aggreſſor's arms!
Mark, how thy dictates *Richardſon* obeys;
Aſſertor of thy rights in impious days!
His virgin-ſheets no proſtitution ſtains,
His moral ink no venom'd gall profanes.
O'er *Elzevir* or *Elzau* his worth to raiſe,
Gives but mechanic fame and vulgar praiſe:
To ſhine *firſt printer* is his loweſt ſphere,
While the *good man* and *author* all revere.
See him, like cenſur'd *Aaron*, dauntleſs ſtand,
'Twixt wrath divine, and a devoted land!
From his pure preſs, ſee hallow'd incenſe riſe,
As from an altar, grateful to the ſkies!
See, for his country obſtinately brave,
He ſtill perſiſts, nor yet deſpairs to ſave.
Men, whom as man he loves, he wiſhes ſaints;
And lives himſelf the *Grandiſon* he paints.

Kent County, Maryland,
December, 15, 1757.

* In conſequence of which the illuſtrious family of Hanover ſucceeded Queen Anne in the throne of Great Britain.

FINIS.